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THE ETUDE.

PHILADELPHIA, PA., DECEMBER, 1893.

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Musical Items.

HOME.

MUSIN, the violinist, and his company of artists are renewing their triumphs.

THE Kneisel String Quartette have opened a new season of artistic chamber concerts.

THE Ohio M. S. A. hold their thirteenth meeting at Dayton, Ohio, December 26th, 27th, 28th, 29th.

A RECEPTION and musicale took place at the new residence of Xavier Scharwenka, at which many musical celebrities took part.

EMIL PAUR, the new conductor of the Boston Symphony Orchestra, has made the impression that he is a strong, scholarly musician.

W. J. HENDERSON, the eminent author and critic, is to give twenty lectures upon the history of music for the New York College of Music.

THE programme of the First New York Philharmonic Concert included Schumann's third or Rhenish Symphony. Materna was the soloist.

MATERNA remains with us till June. Then let us hope farewell before her great reputation as an artist is killed by a too persistent lingering on the stage.

THE meetings of the M. T. N. A. and the N. Y. S. M. T. A. are both to be held in New York this coming summer. It is to be hoped they will not conflict.

GUILMANT's visit has resulted in a decided advance movement in organ playing in this country. His work was a revelation of the possibilities of the king of instruments.

ADRIEN AUS DER OERZ will be the soloist at the Second Philharmonic Concert. She played a Tschaiakowsky concert under the composer's direction at his last public appearance.

It is reported that the advance sales for Patti's con-

certs are not as large as formerly. It is to be sincerely hoped that they are not, and that the money will be used for truly artistic and beneficial musical events.

THE corner-stone was laid of the new building of the St. Cecilia Society of Grand Rapids, Mich., November 6. The building is to be devoted to musical purposes. It is the first of its kind. Miss Amy Fay delivered an address on the occasion.

THE usual war regarding vocal methods is now raging fiercely; this time in regard to whether Lamperti's pen had created a method. Of much more value to the average student is the matter of being really taught to sing with a properly placed voice, correct vowel, and consonant pronunciation and breathing.

THE meeting of the New York State M. T. A. will be held at Buffalo in June, and the programme, as at present outlined, will include three large orchestral and choral concerts, recitals of piano, vocal and organ music, and miscellaneous concerts. A regularly drilled symphony orchestra of forty to fifty members has been secured, as well as the co-operation and male chorus of eighty members.

MADAME A. PUPIN has been giving recitals on the Janko Keyboard in New York State. A Rochester correspondent writes that "Madame Pipin is a pianist of high rank, and explains the workings of the new device with perfect lucidity. The audience were warm in their praise of the artistic work, and in their enjoyment of the pieces rendered forgot that there was any but an artistic significance to the occasion."

AMERICAN singers and pianists are making very pronounced successes abroad. Madame De Vere Sapio, well known as having received the largest salary in America for church services, has just made a very successful debut at the Berlin Singakademie, and Mrs. Bloomfield Zeisler has created a decided sensation with her piano-playing. Franz Rammell is also covering himself with glory by his great pianistic work.

FOREIGN.

D'ALBERT has completed a second opera. The subject is of a tragic nature.

CARL REINCKE celebrates this year the fiftieth anniversary of his settlement in Leipzig.

THE Janko keyboard is not a success in Leipzig, there being only one male pupil studying it there.

FOUR hundred thousand rubles have been appropriated for the alterations in the Moscow Conservatory.

THE last work written by Gounod was an "Ave Maria," on September 30th, for his daughter's birthday.

A HEBREW troupe is giving operatic performances at Sofia with great success. Only the Hebrew language is used.

THE opening concert of the new Gewandhaus, in Leipzig was the celebration of the 160th anniversary of the institution.

GOUNOD's "Faust" was given at Windsor, by the command of the Queen, with Albain as "Marguerite," and Davis as "Faust."

A VOLUME entitled "Famous Pianists of the Past and Present," containing one hundred and sixteen bi-

ographies, and one hundred and fourteen portraits, has just been published.

A FAC SIMILE of Wagner's "Meistersingers" has recently been issued by the publishers, B. Schott's Sons, of Mainz.

THE new National Theatre at Cracow was solemnly inaugurated October 14th, in the presence of the governor and various bodies of the state.

A CITIZEN of Bonn has made a collection of pens of various thickness and with different kinds of points for music writing. There are eighteen kinds of pens.

THE celebrated critic, Edward Hanau, has published in newspaper article form a series of personal recollections, those concerning Meyerbeer and Schumann being of especial interest.

GOUNOD, whose death was chronicled last month was given a state funeral. The body lay in state, and at the funeral Saint-Saens presided at the organ. The musical service was simple but impressive.

It is reported from Buda-Pesth that the Royal Opera under the direction of Arthur Nikisch, late conductor of Boston Symphony Orchestra, has begun a new era and is in a fair way to regain its former splendor.

PADEREWSKI's latest composition, "Polish Fantasia," for piano and orchestra, as played by the composer, has proved to be a decided success. It is intensely National and characteristic, and is written in three movements.

F. WEINGARTNER, conductor of the Royal Orchestra at Berlin, was fined 800 marks for writing to the papers denying statements of the Intendant, Count Hockberg, and, because he took the music of "Cavalleria Rusticana" faster than another conductor, he was fined 120 marks for "bad conducting, which betrayed an antipathy against Mascagni." They do things rather forcibly on the other side of the water.

MUSICAL circles have again been shocked; this time by the death of Peter Tschaiakowsky, of Rnsia. This celebrated composer was taken away by cholera, caused by drinking a glass of unboiled water, in a restaurant at St. Petersburg. He is rated as Russia's greatest national composer. He has written many great works, including in the higher forms, symphonies, operas, and chamber music. He had just finished a 6th symphony, which was to be first presented in America by Walter Damrosch and New York Symphony Orchestra. It will be recalled that he made, a few years ago, an American appearance in connection with this organization, during which his eminence as a composer and conductor were shown. A truly great loss has come to musical life.

—Get the pupil interested, and then his taste will improve. Some pupils have to learn that there is "good music" that is expressive rather than merely pretty, and that all "pretty" music is not always good.

—Many amateur teachers are not only doing poor work, but by teaching at all they are crowding out some worthier and better teacher who depends upon teaching for a living. There is altogether too much of this "teaching for pin money," teaching till meeting, "teaching for pin money," and if you must earn "pin money," do it outside of the music teaching profession.

A TIMELY WARNING.

BY MADAME A. PUPIN.

MISS ETHEL RIVERS took lessons on the piano. Her father was a man of wealth, and though not at all interested in music, he bought a handsome piano and gave his daughter lessons, merely because other wealthy people did the same. Miss Ethel practiced in a desultory manner and took her two lessons a week with far less interest than she took in putting up her hair at night in crimping pins; she looked upon each task as necessary and she was glad when it was done. This state of affairs might have continued indefinitely, but for one circumstance.

Ethel's particular friend was Amanda Malvina Tabbe, whose father was also wealthy. The amount of money spent by the fair Amanda Malvina for gloves, bon-bons and other trifles would have supplied some families with food and clothing. When Amanda Malvina's father died suddenly and the shocking discovery was made that Amanda would have nothing per week to live on, it was of course imperative that she should earn her own living; but as her accomplishments were of the slenderest sort, they were not available for self-support, and the dainty Amanda was obliged to take a position as nursery governess, and so sank out of view beneath the social horizon. This horrifying circumstance had such an effect on Ethel, that it set her to thinking seriously what she should do in a similar position, and she resolved, then and there, that whatever she learned in future should be done thoroughly and well. In consequence of these reflections she surprised her teacher at the next lesson with some question about a part of the piece she was playing, to which question the teacher replied that she did not know. Ethel said nothing at the time, but cogitated on the subject as she was putting up her hair at night. "Well, if ever I am a music teacher, I will bet I'd never tell a pupil I didn't know; I'd make up something, or I'd tell them I'd explain it at the next lesson and before that I'd find out, but I'd never say I didn't know;" and at the word "never," Ethel gave her hair such a vicious pull that she came near losing a lock.

At another lesson the teacher spoke about a wonderful piece—*Lay Campanella* by Lita, the next day Ethel heard this piece referred to as *La Campanella* by Lita. (Liza?) "Lita or Liza? I wonder which is right. I begin to think Miss Strummer does not know all she ought to, to be a teacher." Thereupon Ethel began to propound questions to Miss Strummer which greatly confused the poor woman. "What does *stretto* mean, Miss Strummer? What is the meaning of *stargando*?"—to which questions Miss S. replied that they were foreign words and didn't mean anything in particular.

About this time Ethel received invitations from three of her cousins to spend a portion of the winter at their respective homes. Cousin Ada lived in Boston, Cousin Emma lived in New York State, while Cousin Bella was a resident of New York City.

Ethel started first for Boston to visit her Cousin Ada, whom she found taking piano lessons at the New England Conservatory of Music. Ethel decided to take advantage of this grand opportunity to improve herself in music and take lessons too, remembering poor Amanda Malvina, and mindful of the fact that she herself might some time have to earn her own living. For the next three months she practiced diligently at the piano, took lessons in harmony, attended concerts and musical lectures, practiced four-hand music—*prima* visits playing—with her Cousin Ada, learned the proper pronunciation of Italian musical terms, and the names of the composers, and read a great many books from the Conservatory library. At the end of three months she and Ada set out to visit Cousin Emma in New York State. The fame of their musical acquirements had preceded them and they found themselves invited out every evening, where they met all the musical people, both professional and amateur, that this lively little inland town could boast of.

Then having received an urgent invitation from Bella to spend the next two months with her in New York city, the three cousins started off, with most delightful

anticipations, for the city of Gotham. The four cousins, not having met in two or three years, talked and chatted, as only girls can, till nearly midnight on the first evening of their arrival. At last, pausing to take breath, as if by one accord, there was suddenly a lull in the conversation, and Ethel startled her cousins by saying: "Girls, I've been thinking." "Good gracious, Ethel!" they exclaimed together, "what has come to you? You never used to do any such thing." "Well, I've been thinking seriously, and I'm resolved never to talk about what I don't understand; for instance, if ever I talk about music, I'm going to know about the composers I'm talking about, and how to pronounce their names and the names of their works, and I'm going to know something about a good many other things, too. You know how much I admired Prof. Bianco at the conservatory, aside from his magnificent playing; he was so manly, and yet his manners were so refined and as gentle as a woman's; he was so exquisitely neat in his dress, but not a bit of a fop; he could talk about the current events of the world with as much intelligence as about what Liza used to do and say; and no matter who entered his room, he could speak to them in French, German, or Italian, with equal fluency; and the strange thing about it was, that he didn't seem to think this was anything; he was so modest as—well, I don't know what. Now, you remember that Mrs. Reynolds we met at your house, Emma, and the ridiculous airs she put on, just because, as she said, she had been the head of the musical department of a college in Tennessee with ninety-four pupils, and yet she said Lita, Shoppin (Chopin), Zerny, Patta, Rubenstein, and talked about e tudes, and shirt-zos, and sonatas, the l pronounced long. If ever I'm a music teacher—" "What!" interrupted the cousins, "you'd never think of such a thing!"

Here Ethel related the episode of Amanda Malvina and her terrible fate, and told her own reflections on the subject. "So," said Ada, "that was the secret of your unflagging energy in Boston; well I must say that it was your ardor that inspired me to practice as I never did before." "Well," resumed Ethel, as if thinking aloud, "When I think of that little fellow with the long black hair at the Conservatory, who was such a musical genius and yet he knew nothing but music, didn't know whether England was governed by a king or a queen; never heard of Cuba, nor Napoleon, nor Dante; and when I think of that stout girl who could play the most difficult concertos, and how dirty and untidy she was, and of Mrs. Reynolds, and how little she could have known and how conceited she was, and then think of Prof. Bianco and that other charming piano teacher, Madame Larne, who has travelled so extensively and spoke so many languages and knew a good deal about everything, just like Prof. Bianco, why I think there is nothing so grand in the world as a broad culture; and it must be a liberal education just to have the privilege of associating with such people. Most of the men I meet sink into insignificance compared with Prof. Bianco, and women seem uninteresting in comparison with Madame Larne. How careful they are of their time and how punctilious in things which most persons call trifles. Yes, it is the small which is the infinitely great." I understand that now, and I begin to agree with Victor Hugo, or was it somebody else, who said, 'A man is as many times a man as the number of languages he speaks.' Now Ethel appeared to come out of her reverie and exclaimed with emphasis, "Girls, I've made up my mind never to lose the chance of learning whatever comes in my way, even if I think I shall never have any use for it. Now here"—taking up one of the New York Dailies—"is an advertisement,—Berlitz School of Languages—and another—French, German, Italian, Spanish, by the Natural Method,—while I'm here in New York I'm going to furbish up my feeble French and begin German."

After some discussion the enthusiasm of Ethel inspired the other girls and they agreed to join her in the language lessons.

A few days after, Ethel received a letter from her father, in which he said, "Sixty dollars for piano lessons and twenty for French and German! Don't you

think that is a good deal to pay for piano lessons? You must try to be a little economical, dear." Following this came another letter, in which her father wrote, "I suppose you are going to the grand ball. If you haven't a proper dress, just let me know and I'll send you a check for \$800. I should like you to have something handsome." "Poor father," mused Ethel, "\$800 for a flimsy ball dress and nothing to furnish my poor brains."

Ethel remained over two months in New York, studying and attending lectures in French and German, and giving two hours daily to her piano practice. About six months after her return home she wrote her cousin Bella as follows: "A little more than three months ago I became convinced that a musician, and especially a piano teacher, could not possibly get along without a knowledge of the French, German and Italian languages, and, there being no Italian teacher here, I set about to study it by myself. I borrowed three old Italian grammars and read them through, to get an idea of the construction of the language; then I bought a dictionary and a modern grammar, and began to study systematically, my training in the languages in New York helping me wonderfully. I wrote down the conjugation of the three regular, and twenty-five of the irregular verbs, in microscopic letters, on a small piece of paper; then I studied whenever I had a spare moment, whether on the boat or on the train, or when I was waiting for somebody or something. And what do you think, Bella, the other day I wrote a letter in Italian to our delightful Prof. Bianco, and this morning I received such a charming letter from him, written in simple Italian, so I could understand it, and he compliments me on my courage, and says he knows I shall succeed in anything I undertake. Father is so worried about the many failures in the business world that I thought I'd try and get a few piano pupils, just to get my hand in if anything did happen. I found four girls only too happy to take lessons of 'the aristocratic Miss Rivers,' and I assure you, Bella, we are a 'mutual admiration society.' They are delighted with my teaching; they say the lessons are a pleasure and not a task, and that they learn a good deal more than music; and I am delighted with their interest and progress, and think a music teacher's life must be a happy one. I suppose you will laugh when I tell you that two months ago I joined a cooking-class, and now I cook the dinner every Monday, for the maids are so cross and careless when the laundry work is going on. So you see I've stuck to my intention of learning everything that comes in my way. I do not go to many parties, as my time is so taken up with my music and other studies, yet I'm happy as a lark. I heard the other day that somebody said that that Rivers girl was a great deal nicer than she used to be. Ha! ha! ha! 'To see ourselves as others see us.'"

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SOME CURIOUS HABITS IN PUPILS, AND REFLECTIONS THEREON.

BY E. H. STORY.

It is one of the interesting experiences in the life of a teacher to notice that from whatever locality the pupils come they seem to have the same average of faults. This is particularly true in institutions whose patronage comes from all sections of the country; for not only is it seen that many pupils are playing the same temporarily popular pieces, but also that curious habits are the same in the West as in the East.

There have been waves of music rolling across the country; in one decade predominantly flavored with Thalberg's "Home, Sweet Home;" in another, with "The Last Hope;" in one with "The Shepherd Boy;" in another with the "Tramerei," but such waves finally subside. The peculiar faults, however, seem to be indigenous everywhere, and inasmuch as a knowledge of the poor habits is of great assistance in the securing of the better (forewarned, forearmed), the writer offers some suggestions that have come from wide experience.

1. An audience is always eager to see a performer, and quickly discovers any peculiarity of figure, of dress, or of performance. One popular artist with bony hair will set a hundred students eager to imitate not the exquisite beauty of his performance, but the unusual adornment of his head. One revered teacher unconsciously swaying forward in needless bodily motions will cause scores of thoughtless pupils to imagine that such motions are a component part of the expression of deep sentiment. The curious thing is that so many are influenced by the objectionable features in the performer or the teacher. The word of suggestion is obvious enough. Let the young teacher, or the student who is now preparing to be a teacher, beware of uncouth and useless mannerisms that distract the mind from the real beauty of his work.

2. The pupil is always liable to his own unconscious mannerisms. Sympathetically, while using his fingers he works his shoulders, his head, his lips, or tongue, sways his body, beats time with his foot, and thus falls into the similar laughable habits. It is the teacher's privilege and duty to kindly mention such disturbing elements in the pupil, and thus free him from future mortifying experiences.

3. It seems a little strange to many teachers that pupils so frequently, and with such an expectant air, ask for certain pieces, and object to others that are given them; ask, for instance, for the Beethoven Sonata Pathétique when unable to play well a simple Mozart Sonata; for some highly-spiced modern music, when only able to fairly digest a simple Song Without Words of Mendelssohn. The teacher is not merely a merchant with goods to sell, exchanging his experience and skill for the dollars of the opinionated pupil; he is a member of one of the worthiest of professions possessing something more valuable than money, namely, the power to aid in the development of character. He knows, from larger experience, what pieces are best for the technical, intellectual, and emotional development of the pupil, and as the pupil is in a great degree susceptible through the music to influences for good or ill, it is the teacher's privilege to decide all questions concerning the course of study. While, therefore, the teacher may be glad to know of the desires of the pupil as indicating his taste, it is wholly the province of the latter to loyally abide by the decisions of the former, so long as they continue in their present relations of pupil and teacher.

4. The pupils who object to the pieces given by the teacher are closely related to those who ask, "Is it pretty?" The teacher quietly wonders what difference it makes whether "pretty" or not. The pupil sometimes says, "I can't learn a thing unless I like it." The teacher is inclined to pity the weak brain that has so little will power; he is well acquainted with the spacious statement, but he knows that the trouble is not so much "I can't" as "I won't," and he has the right to urge the pupil by every argument to conquer such an easily-besetting sin—a sin so ruinous to character and so hindering to all musical progress.

5. Venturing in to play a new piece, many pupils strike at the notes with no very definite idea of the clef, signature and time mark, the three fundamentally important things upon which success depends. The mariner starting on a voyage without chart, rudder and compass, three equally important things, would run constant risk of shipwreck; many a pupil has found himself stranded in a region of flats when he should have been in sharps; has found himself moving in waves of six-eighths, when the underlying current should have been in eight-eighths. He who is wise makes careful and adequate preparation for his musical voyage before touching a note.

6. One of the most prevalent and distressing habits is that of striking the hands separately instead of together in double chords and octaves, and the same fault is frequently heard in passages of single notes, where two hands should strike simultaneously. The incoming of the right hand a quarter or half second after the left gives a peculiar effect to the music allowable and necessary in some passages of earnest or tender sentiment; but, used unintentionally, or with false judgment, it is exasperating in the extreme to the sensitive ear. Why the right hand should always follow the left in such manner is one of the mysteries (the writer has heard among hundreds of pupils only two players who used the left hand after the right), but the habit should be avoided at all cost.

7. A very natural tendency among pupils is one that is not confined to the lesson hours. There it is expected that more or less of nervousness will be felt by the pupil, who, in his excitement, will hurry the movement of his work; but even in practice hours anxiety may overthrow his balance and cause, especially in hard passages, the same hindering haste. Too much cannot be said in favor of slow, steady practice; it cures digital stammering and stumbling; it gives opportunity for accurate comprehension of the contents of the page for honest planning; it largely secures command of all one's faculties, so that improvement is sure and continuous. The pupil may be kindly invited to remember that the teacher has passed through all the trying experiences of the former, and consequently has a true sympathy for him; and feeling assured of such sympathy he may the more easily lay aside the embarrassing nervousness and all resulting faults.

MUSICAL ADVANCEMENT.

BY M. W. CHASE.

[In a correspondence regarding the work of music schools, Mr. Chase writes the following.—EDITOR.]

I reply to the questions, I have to say to the first, that with us I think the public recitals, given every two weeks, which are attended by people who seem to make it a rule to be there as often as possible, have a strong influence in favor of a better taste. The constant dropping of good music, though but inadequately performed by the hand of pupils more or less immature, wears away the stone of prejudice.

The artist's recital seems to dazzle, and the hearer says it is "immense," but is beyond me. The music played or sung by students is not so often so much beyond their capacity to understand. They are led on by gradual familiarity, to wish for something better.

2d. The influence of the graduate, who teaches of course in proportion to his executive ability, his fineness of feeling, and conscientious devotion to truth in art. I think it is generally in the right direction.

Those who go into the country places are sowing good seed, but it is often in such stony ground that it is some time ere it can bring forth much fruit. They do this one thing, which is useful. They find out those who have talent, and encourage them to go away from home for study. They should be commended for this, for the country teacher formerly did not do this, preferring to keep them all under his own limited influence.

3d. The student now coming to college for a music course—often has a start in the right direction. There has been great gain in ten years. They now more frequently have some idea what is before them and are prepared for hard work. The millennium has not arrived just yet, but the future is brighter.

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BY EDWIN MOORE.

MUSIC students, and young teachers as well, should make it a rule to attend musical concerts and recitals given by artists of reputation whenever possible.

For the development of taste, judgment, and power of analysis, there is probably no better school than the concert room, and no better educator than the trained artist. It is by intercourse with others, and observation, that we grow. The man who shuts himself up to the creations of his own fancy, and hears nothing but his own utterances, must of necessity become narrow-minded and prejudiced. To such an one all performances are measured by his own very imperfect understanding, and the *summum bonum* of all musical excellence is confined to his own limited appreciation.

Granted, then, that artistic concerts offer advantages to ambitious students, the question arises, how may we derive profit from them? First, negatively; not by listening in a desultory manner; nor should we listen merely for pleasure or entertainment. Such concert going, when excessively indulged in, amounts to nothing more than what might be termed musical dissipation. The physical strain from business and family cares may be relaxed by such indulgence, but the benefit is purely physical and not musical. In making this last statement there is no intention to disparage the soothing effect of music upon the mind. Blessed is the art that can exert such a magic influence upon poor tired humanity. But the earnest student is inspired with a higher motive. It is instruction and not entertainment that he seeks. To be thus profited, it is necessary that the compositions performed, whether vocal or instrumental, be carefully followed, the variations of tempo and expression observed, and all the various points that help to make a correct interpretation critically considered. If the programme is a classic one, it will pay to look over the numbers before the concert, and note their form and construction. Get your own idea of them, and then see how your conception agrees with the artistic performance. It helps wonderfully to have a copy of the music before you during the performance; in fact, unless you are familiar with the composition, it is positively necessary. Of course this applies particularly to standard classic productions, and not to anything of an ephemeral character.

Then in the case of solo artists, study their technique and points of excellence. All do not excel in the same particular; hence, much is gained by hearing many. If listening to a pianist you will notice the touch, gradations of tone, clearness of accentuation, phrasing, etc. Notice also the expression, whereby the anatomy of the composition is clothed as with a beautiful garment invested with life, and made to express ideas and sentiments that find a responsive chord in your own breast.

If the artist is a singer, your attention will be directed to the breathing, quality of tone, attack, use of registers, phrasing, articulation, etc.; or if an organist, to the registration and clearness of execution, without which, in the intricacies of a fugue, one fails to recognize the motif in its multiplicity of repetitions, now occurring in one part and now in another, or possibly running through two or more parts at the same time, the whole enriched with a wealth of harmony that, to a less discriminating ear, would be nothing more than a succession of meaningless chords or unintelligible jargon. If listening to a symphony, instead of following one particular instrument, take the work as a whole and get the combined effect of all the instruments. Notice the interweaving of the parts, the modulations, the recurrence of the theme, now in the dominant or possibly in an inverted form, or suddenly breaking upon the ear like the sun bursting through the clouds near the close of day and bathing the western horizon in a flood of golden glory. Observe the tone-color of the different instruments, their adaptation to the total effect; the richness of the violins, the passionate, soulful pleading of the 'cellos, the soft, subdued, pastoral quality of the wood wind instruments, the martial effect of the brass, the stately dignity of the contra-basses, and the grandeur of the whole combined in the climaxes.

If possible, make it a religious duty to attend the performance of Handel's Messiah every Christmas. Its majestic choruses, beautiful solos and rich harmony will do much to educate the taste, beside making you acquainted and familiar with one of the grandest compositions of any age. Embrace, then, every opportunity for hearing good music. Studying the compositions of master minds and hearing them artistically interpreted, expands our musical perceptions and enlarges our capacity for scholarly enjoyment. The snail knows but little of what is going on in the outside world; therefore do not, like the snail, shut yourself up in your shell of self-satisfaction. Look around you and see what others have done. You will find that all musical excellence is not confined to your own dwelling. Schumann tells us that there are people who live beyond the mountains. It is a fortunate day when we make that discovery and are willing to acknowledge it.

TCHAIKOWSKY DEAD.

St. PETERSBURG, Sunday, Nov. 5, 1893.—The great Russian composer, Pierre Ilitch Tchaikowsky, died of cholera six hours after contracting the disease by drinking unboiled water.

The news of his passing away, following so close on that of Gounod, will be received with deep regret in music centers the world over, for his orchestral works have won a recognized position in the concert repertoires of the leading orchestral organizations of Europe and America. His visit to New York added considerably to the elation attending the opening of Music Hall, May 6, 1891.

Tchaikowsky was seventeen years old when he made the acquaintance of an Italian singing master, Piccioli, the first person who interested himself in his musical talent, and who gained wonderful influence over him, learning him to love Italian music, and disregard, if not dislike, German. However, as far as this last fact is concerned, Tchaikowsky had long since overcome the influence of his first teacher, under the thorough training of Rudolf Kündinger, of St. Petersburg, who used to take his pupil with him to concert and opera. Tchaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's "Don Giovanni" came to him like a revelation, almost as it did to M. Gounod. It is impossible to describe the delight, the rapture, the intoxication with which it inspired him. He says: "For weeks I did nothing but play the opera from the vocal score. Among the greatest masters Mozart is the one to whom I feel myself most attracted; so it has been with me up to the present day, and so it will always remain."

Up to the present time Tchaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served three years as an under-secretary to the Minister of Justice. Then, at the age of 22, he entered the Conservatorium founded by Rubinstein and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity toward the style of Berlioz and Wagner, and more carefully impressed upon him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1866, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine Piano Trio in A-minor, Op. 60. For 11 years he continued to hold the post of teacher of composition, a period of his life which he looked back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship, and since then has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers, the works of Tchaikowsky are, on the whole, far more popular than those of Rubinstein.

THE PIANO IN LISZT'S LETTERS.

BY HENRY T. FINCK.

The recently published correspondence of Franz Liszt, in two volumes, of which Miss Constance Bache, sister of Walter Bache, the great English champion of Liszt, has made a translation, is fascinating from many different points of view, the briefest consideration of which would take up several pages of *THE ETUDE*. In the present article I shall confine myself to that aspect which more especially interests readers of this paper, as indicated by the heading I have chosen.

The fact that Rossini, when he was the most popular of all opera composers, suddenly ceased composing and abstained from writing another work for the stage during the last thirty-nine years of his life, is justly looked on as one of the oddest things in the history of music; but it is hardly less remarkable than the fact that Liszt, when he was the most popular and most honored pianist in the world, suddenly closed his instrument, and during the last thirty-nine years of his life refused to play any more in public, except at some charity concerts. As early as March, 1845, we find him alluding to the probable end of his career as a virtuoso; and in a letter to Marie Lipsius he writes, that since 1847 he has played only twice at Rome, at the Pope's desire, a few times at Pesth and Vienna, in Pressburg and Oedenburg, "and nowhere else." This was written in 1879, seven years before his death; and in the same letter he says: "Since 1847 I have not earned a penny by pianoforte playing, teaching, or conducting. All these things, on the contrary, have cost me time and money."

Not only did he neglect playing during the last four decades of his life, but he frequently gives vent in his letters to his annoyance at being still treated and regarded as simply a performer, when he had so long been giving all his attention to the more ambitious task of composing. The greater number of the letters belong to the period when he had already formed this aversion to playing the piano. There are a few, however, in which we still find him in the rôle of a virtuoso. In one of these (June 4, 1839) he gives the programme of one of the "musical soliloquies" which he gave in Rome, and which, he adds, he would be impertinent enough to introduce even in Paris, with the motto, "*le Concert est moi*!"—

- (1) Overture to *William Tell*, played by M. L.
- (2) Reminiscences of *The Partisans*. Fantasia composed and executed by the same.
- (3) Etudes and Fragments, by the same.
- (4) Improvisation on Given Motives, always by the same.

A charming domestic picture of Liszt at the piano is given in one of his letters to Schumann, in which he tells him of his three-year-old daughter Blandine: "As for your 'Scenes of Childhood,' I owe to them one of the keenest pleasures of my life. . . . My dear Mr. Schumann, three or four evenings every week I play to her your 'Kinderscenen,' which enchant her, and me even more, as you can imagine—so much so that I often repeat the first part twenty times without going farther. Truly, I believe you would be satisfied with this success if you could be a witness of it."

Two of the earliest letters are addressed to his teacher, Carl Czerny, "the master to whom I owe my talent and my success," and whom he endeavors to induce to try his luck in Paris (1829). Twenty-seven years later he writes to Pruckner: "In the twenties, when a large part of Beethoven's works were to most musicians a sort of sphinx, Czerny played Beethoven *exclusively* with notable intelligence, and adequate, effective technique; nor did he subsequently repudiate such progress as was made in technique, but assisted it with his teachings and works. It is a pity that he should have weakened his influence by excessive productivity, instead of continuing in the line of his noble first sonata."

Although Liszt closed the lid of his own piano at so early a period in his life, he still continued to write for that instrument, and to make arrangements for it of various orchestral compositions. We come across him repeatedly at one of these tasks, and cannot help admiring his conscientiousness and thoroughness, coupled with his characteristic modesty. Richard Wagner him-

self has assured us that there are symphonic passages in Beethoven which, owing to defective instrumentation, were not made perfectly clear till Liszt had made his version for the piano. Yet here we find Liszt so modest about his work that he actually asked the publishers to submit his manuscript for correction to David and Moscheles: "The minute familiarity they have acquired with Beethoven's symphonies will reveal to them at once the errors, oversights, misconceptions and misdoings of which I may have unconsciously made myself guilty. Please assure them that their suggestions in this matter will be highly appreciated by me, and that I shall not fail to profit by them, for the benefit of your edition." The publishers, of course, were sensible enough to intimate to him that there was no need of any such "editing." When it came to the last part of the Ninth Symphony Liszt found the task of arranging it so formidable that he actually abandoned it, but was induced to reconsider his decision. With his attempts to arrange Beethoven's quartets he was vexed, too: "After several trials I produced something which was either unplayable or commonplace."

As regards the playing of Beethoven, the world agreed in giving the palm to Liszt; but he himself put forward Billow: "He is the true Beethoven-player; he has the knowledge and the power." In another letter he writes that "Billow's edition of Beethoven is more instructive than a dozen conservatories." On one point Liszt strongly insisted with publishers, in his own editions: "Although one ought to presuppose on the part of pianists a knowledge of the proper use of the pedal, my ears have been subjected to so many painful experiences that I have returned to the most minute indication of the pedal marks." (See also Letter 169, vol. II.)

Concerning the *tempo rubato*, he has this significant suggestion: "As regards the insidious *tempo rubato*, I have for the present disposed of it in a short note (in the finale of Weber's A-flat Major Sonata); other applications of the *rubato* may be left to the taste and the rudimentary inspiration of talented players. The metronomic style of playing is no doubt disagreeable and incorrect; time and rhythm must follow, and identify themselves, with the melody, the harmony, the accent, and poetic content. . . . But how is this to be indicated in the notation? It makes me shudder to think of it." In another place he says: "Concerning the *tempo* of my own modest pieces, I am very accommodating and ready to let well-disposed artists have their own way."

In a letter dated Nov. 24, 1874, Liszt makes some suggestive remarks on the desirability in transcriptions of songs for the piano, of printing the poem under the lines, to aid the pianist in reproducing the proper poetic mood. This hint, unfortunately, is seldom followed by publishers. In another letter (Aug. 28, 1868) he dwells on the plan he adopted in his Beethoven transcriptions of noting the different orchestral instruments in the version for piano. "It would be ridiculous," he says, "to pretend that a pianist can reproduce the magic and variety of orchestral hints on his instrument; but he can do something in that way, and the hints thus given will aid him in the proper accentuation and grouping of motives."

Apart from his arrangements for pianoforte, Liszt has little to say in his letters of his compositions for that instrument, for the simple reason that, as I have already hinted, most of these letters were written after his pianistic period of virtuosity, when compositions for the orchestra and the voice monopolized his attention. We thus touch upon the curious paradox that the world's greatest pianist really did his best and most mature work in regions apart from what everybody considered as his specialty. In truth, the piano never quite satisfied his impetuous Hungarian spirit; he craved the orchestra, with its dynamic powers; and in several of his letters there are allusions to an attempt which he made to approximate the piano at least to the organ. He had a "giant-grand" built, according to his own directions, with three keyboards, pedals, and registers.

Who were Liszt's six favorite composers? He nowhere gives us a list of them, but everyone can read between the lines of his correspondence that they were, in chronological order, Bach, Beethoven, Schubert, Chopin, Schumann, and Wagner. Those dearest to his heart were Wagner, Chopin, and Schubert. Of his

Wagner-worship it is not necessary to speak here. Of his Chopin adoration, his book on the Polish composer is an eloquent though rhapsodic testimonial. We learn with astonishment that this book had to wait twenty-eight years before it was translated into German! In 1872 Liszt wrote to Lenz: "I think you exaggerate the influence of the Parisian salons on Chopin. His soul was not affected by it, and his artistic work remains lucid, marvelous, ethereal, of incomparable genius—beyond the errors of schools and the frivolities of the salon. . . . Nowhere has the heroic chord vibrated with more passion and energy than in his polonaises." Elsewhere he says: "Chopin's waltzes are indeed charming, elegant, and rich in invention. . . . yet his polonaises and mazurkas have a much greater significance."

Next to Wagner and Chopin no composer has so great an influence on Liszt's own genius and works as Schubert. Actions are more eloquent than words. We all know what Liszt did for the popularization of the immortal song composer at the piano, in the absence of great singers. In the letters he indulges in several outbursts of enthusiasm, calls attention to the rare originality shown even in Schubert's waltzes, and writes a sentence which I wish that concert pianists would take to heart: "Our pianists have scarcely an inkling of the glorious treasures hidden among Schubert's pianoforte compositions!"

Liszt's relations toward Schumann have been hitherto involved in some obscurity. In 1838 he wrote to Schumann: "To speak plainly and frankly, there are absolutely no compositions but yours and Chopin's which have a strong interest for me." Yet it is known that for many years Liszt strangely neglected Schumann in his concert programmes. In vol. I of the correspondence (No. 172), we now have a long and circumstantial narrative explaining the situation. He shows that he by no means overlooked Schumann; that, in fact, during his conductorship at Weimar, he was one of the first to produce Schumann's orchestral and choral works. On the other hand, he confesses frankly that the reason why he had ceased playing Schumann at his piano recitals, was because he nowhere succeeded in winning sympathy for him: "Schumann's music was then 'music of the future.' I made a mistake," Liszt confesses, "which subsequently I sincerely regretted, when I had learned that for an artist the danger of displeasing the public is a much less serious matter than that of allowing himself to be determined by its moods and preferences."

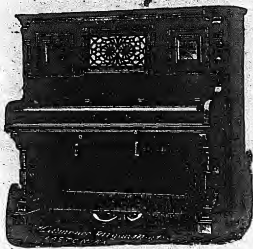
Czerny has stated that many pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasias. The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the cause why (continues the great pianist), although so many talented young persons devote themselves to the pianoforte, we still not so over and above rich in good players, and why so many with superior abilities and often with enormous industry still remain but mediocre and indifferent performers. Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect and unconnected manner, often coming to a standstill on false and discordant harmonies, missing the time, and making mistakes too many to mention.

—The average piano student, after a few years (or even months) of study, is desirous only of playing the great pieces most recently played by the popular virtuosi of the day. This ambition leads to a waste of time beyond calculation, and results in disappointment almost always. The teacher weakly submits for fear of the loss of his pupil, and all interested suffer in consequence of the refusal of the general public to look upon music study with the same rationalism with which they consider any other branch of education.

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WHY NOT TRY LECTURE RECITALS?

BY PHILIP G. HUBERT, JR.

I HAVE been much interested during the last year or two in following the achievements and fortunes of the half-dozen music teachers among my acquaintances who have plunged with great enthusiasm into what is known as the recital-lecture. This seems to be quite a new fad among our best teachers, and it is a good deal ridiculed by the older members of the fraternity. And yet I confess that, so far as I have seen, unlike most other fads, this one appears to result in something tangible and good. Go wherever you will now, in this city and neighborhood, and if you have any taste for music, or even if you have not, and agree with Dr. Johnson as looking upon it as merely the least unpleasant of noises, you will be invited to join some class or other, organized by this or that teacher, who proposes to tell you all that you are likely to want to know about music and musicians, and probably a great deal more. I have watched the growth of the recital-lecture business with a good deal of interest, wondering sometimes whether it was not likely to develop the smattering which is said to be worse than total ignorance.

At first the teachers who launched out into this new branch of activity were few, and only those best equipped for the work undertook it. I have in mind Mrs. Jessie Pinney Baldwin, some years ago a brilliant concert pianist, and now one of the most valued teachers of the piano in the National Conservatory of Music—Mrs. Thurber's institution. Mrs. Baldwin, or Miss Pinney, as she was then, taught for several years among the very best people of New York, and was often impressed with the really extraordinary ignorance of her pupils concerning musical matters. Girls of more than twenty would struggle for months over a paraphrase of "The Evening Star" song in "Tannhauser," for instance, and then ask if Wagner was still alive. Not one of five intelligent young women gathered in a certain drawing-room last winter knew for a certainty whether "Lohengrin" was written ten, twenty, or fifty years ago. Girls of eighteen would ask Miss Pinney whether Chopin was an American, and what operas he had written. This sort of thing to a woman of education must be simply maddening as a constant every-day reminder, and it was partly in self-defense that she began—in 1885 to give lectures upon musical matters with illustrations upon the piano.

All young women who pound upon the piano for a certain number of hours every day, year in and year out, may not become pianists—very few do. No matter how much time and conscientious work are devoted to the piano, it seems to need something more, and to some extent the pianist is born and not made. With regard to general information about musical matters which every one should know, the case is different, and while a girl may not be able to play a Beethoven sonata, she certainly ought to know something about the composer. The idea that an otherwise intelligent young woman could work for months, persistently and even enthusiastically, over a sonata of Beethoven and actually not know more than that the composer was a German and lived some time within the last few hundred years, is inconceivable. One would imagine that the girl's first idea would be to find out when this piece, over which she devotes so much hard labor, was written, how it was written, in what circumstances, who Beethoven was, when he lived, how he lived, what sort of a man was he, and every incident connected with the bit of his music she happened to study.

One would imagine so, and yet those of us who concern ourselves with music know that it is otherwise. Miss Pinney began with a class of a dozen young women, taking up each of the great figures in musical history, of course devoting most attention to those who had written much music for the piano. If I remember rightly, there was one lesson devoted to Clementi and Hummel, two to Mozart, three to Beethoven, three to Chopin, two to Rubinstein, two to Schumann, one to Brahms. All the great composers, whether they had written piano music or not, were brought in, more or less fully.

Of course, such lectures are really no more than an intelligent student may find in the encyclopedias and popular books of the day; but this information was gathered at the cost of much time and presented in an attractive fashion. At the end of the course of I think twenty lectures, I do not believe that any one of the listeners who had followed it could have failed to know something definite about all the great figures in music—the time they lived in, their surroundings, the characteristics of their work, and of the most famous of their compositions. Half the lecture was devoted to music from the works talked about.

From this beginning seems to have sprung the big crop of imitators who now flood our music stores with their circulars. A teacher who ought to know, told me yesterday that she had counted forty-two persons in the profession, men and women, who proposed to give lectures of this kind this winter. Miss Pinney found the work exceedingly profitable, so much so that she went to Yonkers, Newark, New Haven, Brooklyn, and other places every week. Although the prices charged to pupils were not large—\$20 a course, I believe—a large class paid well, even better than ordinary teaching. The same idea was taken up in a more ambitious and pretentious way in the conservatories. At the National Conservatory Mr. Henry T. Finck, the musical critic of the *Evening Post*, has delivered lectures on music for the last four years. At the New York College of Music, Mr. W. J. Henderson, of the *Times*, has done the same thing. Mr. H. E. Krebbs, of the *Tribune*, has contented himself with lectures upon special men or movements in music, and has given as many as forty lectures in one season, almost in as many different towns.

To illustrate the real need of such lectures as may be given by a teacher who has made no very great study of the matter, a friend of mine picked up the other night an ordinary concert programme, and said that she had made it the subject of her last lecture, but found that out of the thirty or forty lines on the programme she could only get down to the tenth line before her time was up. It was the programme of the last Symphony concert here. The very first line gave an opportunity for remarks upon the word "Symphony." Where did the word come from? What did it mean? Then came the enumeration of the different pieces. The first name on the programme happened to be Beethoven—Symphony No. 5 in C minor, Op. 67: Allegro, Andante, and again Allegro. Here alone is enough matter for a long lecture. Then followed compositions by Massenet, Dvorak, Mozart, Berlioz. To go through such a programme word by word would show almost any teacher how ignorant most people are of the terms they see day after day. Only one girl out of ten knew what "Op." meant.

The same friend was enthusiastic as to the good which even the least competent of the many lecturers now plunging into this work are doing. No one with any intelligence and love for music could fail to make some sort of an interesting talk out of Beethoven, or any one of the dozen great composers. Such a talk might require a week's work in the way of preparation; but after all, that is not much, and the books of reference necessary are to be found in every library. It was also remarked that such lectures given once or twice a week to one's pupils serve as a welcome break in the ordinary routine of teaching. And they certainly do good to a teacher's reputation. Take, for instance, the article "Symphony," in Grove's Dictionary of Music, and see how much there is of interest to be told to a class; all that is too technical may be omitted, but enough remains, and when the teacher can illustrate the component parts of a typical symphony upon the piano, it becomes doubly interesting.

—Music teachers should always have a pencil and note book with them. In this write down the titles of all the good music that can be learned about. In this way one can soon get a fine selection to use in teaching. Also, whenever an improved way of doing a thing, or a better way of presenting a truth occurs to your mind, note it down, and that at once. Nothing will slip from memory like thoughts that are worthy of preservation. Later on write out these practical thoughts for the readers of THE ETUDE.

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[FOR THE ETUDE.]

A SIGN OF THE TIMES.

BY GEO. C. GOW.

THERE are three events which have occurred within the past few years which, interesting as they may be in themselves, have special significance when put into relation to one another.

They are, the invention of the Janko Clavier, the publishing of the Engleke System of Notation, and the writing of the prelude to "Friend Fritz."

Without undertaking to pass judgment upon the absolute value of any one of these, taken together they are extremely interesting as signs of the "trouble in the air," which so invariably precedes any new and momentous step in the evolution of art or science.

When the musicians of the eight century and later were carrying on ceaseless experiments to provide an adequate means of saving to the world, in a notation, their dreams of beauty, both their thoughts, and therefore their instruments, were committed to the seven sounds of the so-called natural scale as the normal material of music. Other sounds than these were the occasional ornaments of melody, and needed therefore only exceptional place in a scheme of notation. Looking at the field of music as it then stood, the system of notation which emerged was almost flawless and a wonderful monument to the genius of the men who formulated and adopted it. At once, and inevitably, it freed the wings of creative energy, and with instruments and voices able to test their thoughts, and a written language to hold them, artists everywhere arose and entered the land of promise, absorbing themselves in the great and glorious task of creating a new world of tone. The flaws, which later discovered themselves in both notation and instruments, were such as either to admit a readily effected remedy, or to allow of patient endurance.

But in this half of the nineteenth century signs have not been wanting to show that musicians are beginning to be impatient of the notation which now holds the musical treasures of the world. The amazing freedom of harmonic and tonal effects which all modern writers demand has brought the twelve sounds of music into impartial use and shifted the norm from seven to twelve, until the old notation seems both cumbersome and illogical.

The difficulties of notation have, of course, been felt mainly by teachers; and this century has witnessed the proposal of hundreds of measures of relief, thoroughgoing and radical, of all sorts; and at least one system, the Tonic Sol Fa, has had and still retains a large following of complete or partial advocates among the most thoroughly cultivated musicians of the day.

But since keyed instruments have mostly been based on the old system of notation, inevitably some of the serious defects of the notation have been felt by virtuosi as finger difficulties, and here, too, attempts have not been wanting to devise new and flawless keyboards for the execution of the increasingly elaborate and difficult conceptions of the composers.

As for the composers themselves, aside from the petty drudgery of having to scribble out their ideas in a bulky and involved notation, and the vexation of having to do their work, or hear them done, imperfectly because of inadequate instruments, the difficulties would be mainly in unconscious hampering of their own thought, after musical expression had covered the ground suggested by an existing notation on the existing instruments. Unless music has exhausted her domain, it must be natural to expect every new instrument and every new device of notation to open doors and give wings to the composer's fancy.

In view of what the preceding paragraphs have so hastily sketched it is extremely interesting to find from three different and independent sources, a notation, a keyboard and a composition; each being expression of the same desire to find a way out from the present bonds and each so perfectly adapted to the other as to lead one to suppose, surely, that the one occasioned the others.

Mr. Engleke, from the teacher's standpoint, has worked out a system of notation that takes as normal the whole twelve tones, and brings enormous simplification

to all writing, since it does away with sharps and flats and all the enharmonic agonies, with clefs, ledger lines, etc., and retains in perfection the staff advantage of indicating pitch to the eye.

Mr. Janko, from the executant's standpoint, has provided a keyboard which has instantly compelled the respectful attention and hearing of all musicians, in spite of the fact that it antagonizes the present system of notation.

The principles of its construction are, of course, well known to the readers of THE ETUDE; and it is significant that the Engleke notation is so perfectly adapted to the Janko keyboard that it seems amazing that they should have been independent creations.

Mascagni, the author of Friend Fritz, is one of the most famous exponents of the modern spirit in music which seeks ever after new effects, and is none the less delighted that they sometimes seem more new than beautiful. It is not surprising to hear the prelude to Friend Fritz moving in whole tone progressions of major chords of the sixth throughout an entire section of melody. But it might surprise even the composer himself to learn that in his desire for freshness he had produced music that to one familiar with the Engleke notation and the Janko keyboard would seem almost necessarily to be written in the notation and played on the instrument.

Straws show which way the wind blows. It would be preposterous to prophesy that the next generation will be heir to the delight of reading all their music from the enchantingly simple Engleke Notation, playing it upon the Janko piano, and that they will honor Mascagni as the founder of a new school of composers. But all students of musical theory and history may find food for thought in the appearance of all these three geniuses, and grounds for belief in good things in store for the future of our beloved art.

Northampton, Mass.

MUSIC IN THE HOUSEHOLD.

BY ALBERT W. BORST.

THAT music is no longer regarded as a mere social pastime, but is taking its just rank as the greatest moral educator, apart from religion, will be generally admitted. And unless we are to witness the same schisms in its domain as were made by teachers of religion, the time will not be far off when every child will receive instruction in this life-giving art as a matter of course. Whether this will be supplied by the State or through extraneous sources, one thing is certain, that unless the home influence be greater than it is just now, real progress will remain slow. At present the duties of parents in this direction appear to be confined to giving an apathetic sanction to a minimum number of lessons in the year, during which time returns, in the form of show pieces, are often expected.

Is this all that music is to do for their children? Pray listen to what the great modern seer, Herbert Spencer, says about it: "In its bearing upon human happiness, we believe that the emotional language which musical culture develops and refines is only second in importance to the language of the intellect; perhaps not even second to it!"

Then parents are not doing their duty if they take merely a negative interest in the musical education of their offspring. While it is not practicable to draw up fixed rules for each household, there are certainly many general ways in which a child can be encouraged during its daily struggle at the keyboard. The habit of concentration might be fostered. Rewards could be offered for real shown, as is often done when a student is promoted to a higher grade in the school. The whole environment of the home could be made more harmonious. The social musical evening might be allowed sometimes to exchange visits with progressive culture. The tinny melodeons of some of the Christians present might be exchanged for some well-written book. All children like fairy tales. These will prove a help to cultivate the imagination, without which art is a lifeless sign.

Everything in life repeats itself;

The imagination only is ever young.

Schiller.

It art be the outward manifestation of an inherent human desire for something loftier than mere material things, then surely no pains ought to be spared towards encouraging its followers.

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HOW THE ETUDE IS MADE.

The different issues are planned and arranged for months ahead. Music is selected and sent to well-known musicians to be specially and carefully edited for its music pages, care being taken to give our subscribers only such pieces as they will be most likely to use and enjoy. After a manuscript has been accepted, and perhaps sent back to its composer for suggested improvements and changes, it goes to the engraver. He counts out its measures, estimates the amount of room wanted for each, and "lays it out," that is, settles and marks down which measures go on each plate. It is then engraved. The staff lines are cut by a machine. With a pair of dividers the distances of the notes are marked off, and measure bars placed and cut into the plate. The note heads are struck in with punch and hammer, the stems are cut or engraved with a cutting tool. Flages are punched, and the bars of continuation for eighth and sixteenth notes are made with either a punch or engraving tool. It requires a very careful and accurate calculation of space and number of notes to make each brace look uniform and read clearly, each note over its fellows of corresponding time place and values. Much care is given to have the pages end at places where they can be turned without breaking the time, such as at ends of movements and periods, at long rests, etc. After the plate is engraved, it is made smooth and polished, and a proof taken. This is corrected by from two to four proof-readers, and from this proof-sheet corrections are made.

The plates then go to the lithographers. Here the plate is warmed over a spirit lamp, and its indentations all filled with "transfer ink." On this a sheet of special paper is placed and run through a press, and then taken off, with the music on this special sheet. This sheet is placed on a lithograph stone, a stone large enough to hold eight pages, each plate being placed in its correct place, and then pressed upon the stone. Chemicals are used somewhat, and the sheet is pulled off the stone, leaving its ink on the stone, and coming off clean and free of ink. The notes are now on the stone, and each is carefully looked over, and any imperfection corrected, and the whole are hardened and brought out with chemicals. Then the press is set to work, but all of this has taken a great deal of the time and work of a skilled and high-priced workman. This workman stands by the press and carefully watches the impressions, frequently stopping the press and keeping every note perfect and clear. After leaving the printers, the sheets go to the bindery, where machines fold them ready to be put into the edition.

The mechanical work of the letter-press part of *The Etude* need not be particularly described. Each article is proof-read at least four times. Articles sometimes stand in type for many months awaiting a place of the right dimensions to fill. It will be noticed, that *The Etude* never turns a leaf for the remainder of an article (unavoidable mistakes excepted). That is a very seldom that an article goes over on to the right hand page even, each page being complete in itself. Now it must be known that types do not stretch or compress, but are wonderfully stubborn things in this respect, hence the necessity of having many articles in type, and for them to await their turn for a place that will exactly fill out a column or page. It is a very difficult thing to take proof-sheets, and from them make up columns and pages, for the proofs are taken on damp paper, and the paper will sometimes shrink enough to undo one's calculations as to space.

The above will show many contributors and some of our subscribers why their articles and questions are so long in appearing. The editors are constantly keeping the readers of *The Etude* in mind, and as are constantly on a careful lookout to find material that will be as helpful as possible—thinking up subjects, and sending out an outline of them to well-known writers; asking for contributions on special and timely subjects, and writing themselves of the thoughts and experiences that fall in with their own best lines of thought. Our foreign exchanges are all looked over, and sometimes articles are sent to good translators for being put into English, and so given to our readers. But our readers would be as-

tonished to see what a very little of good and helpful reading can be found in these journals of music. There is nothing published in the Old World that is in any way at all like *The Etude*, a journal to help teachers and pupils.

The editors of *The Etude* are personally acquainted with nearly every musician of note in our country, and know well the excellencies and specialties of each. New books for review are sent to such musicians as are best prepared to review the given book. Questions for the Question and Answer Department are sent to specialists. Manuscripts are condensed, sent back to their authors with requests for taking out paragraphs and further developing them into articles, and for a re-writing of parts of the article. It will not have escaped our readers' notice that articles in *The Etude* are never long. It is extremely difficult to write such short articles, and yet have them full and exhaustive of the subject under treatment. There are about two hundred contributors who are keeping the interests of the readers of *The Etude* in mind, and constantly trying to work and think out something that will be helpful. Yet very often some of the best and most helpful ideas come from a new contributor. We always especially invite the contributions of new writers. Therefore if you have anything to say of your ways of working, studio hints, or ideas that will help teachers or pupils, send them to *The Etude*.

SOME CURIOUS THINGS ABOUT SOUND.

It is sometimes difficult for us to judge by the power of hearing when a sound has ceased to stimulate the ear. When, for example, a bell has been ringing for some time and then stops, the sound gradually dies away, and it is almost impossible for us to tell the exact moment when it has ceased. It may seem to have died away entirely, and we cease to strain the ear to catch its faint tone. Yet, if we listen again we seem to hear it faintly. This may be due to different causes. It may be that the ear has become fatigued for the special sound, and that the momentary withdrawal of the attention has rested the ear, so that it can respond to tones previously inaudible. On the other hand, it may be due to a vivid form of auditory memory. There is no doubt that there is some physical change in the auditory center when the sensation of sound is excited; and that when the center has once acted in a particular way, it does so more easily when similar circumstances again arise, or even as the result of a mental effort. Sometimes it may require repeated attempts before we are able to recollect a sound, as when, after hearing a new song, we fail for a day or so to remember the music of it, but gradually note by note and line by line it returns, often without conscious effort, until we are able to place it all together again more or less correctly, according to acuteness of ear and receptivity for musical impression.

The power of receiving sounds varies much with the state of the mind and the nature of our environment. As a rule, we pay no attention to and do not consciously hear such customary sounds as the ticking of a clock, the noise of street traffic, and the like, although they must be constantly beating upon the ear. They constitute our basis of silence, so to speak; for if the clock should stop, or if we pass to the solitude of the country, we seem to hear the silence which ensues. Again, just as some people are color-blind, so others may be deaf to the pitch of sound. Some ears are adapted only for sounds of comparatively low pitch; others for those of high pitch; they are deaf to all the rest. If we take the limit for human hearing to be vibrations a second, and the highest at about 40,000, we have all a range of about eleven octaves. The ear has thus a much wider range for pitch than the eye for color, for it will be remembered that the lowest red rays of the spectrum have a vibrational frequency of four hundred and thirty-five millions of vibrations a second, while those of the ultra violet vibrate at the rate of seven hundred and sixty-four millions of vibrations, that is to say, less than twice the number at the lower end of the spectrum, or less than one complete octave. Nevertheless, the power of distinguishing tones of varying pitch is with some persons so slight that they are unable to discriminate one true from another, and others who can recognize the difference are unable to sing more than one or two notes of different pitch.—*Musical Visitor*.

—Every teacher has more or less pupils who do not come up to the average attainment at each lesson. With these draw the lines closer and closer; demand work accomplished in place of profitless excuses. Show the necessity of good playing; the danger of failure, the pleasure of success. Help such pupils to form a habit of regular practice, and to keep this hour sacredly devoted to practice.

[For THE ETUDE.]
VOCALIZING AND SINGING.

BY H. E. KREHBIEL.

If what I propose saying (in response to Mr. Presser's request to say something) should turn out to be a jermid peculiarly offensive to teachers of singing, perhaps it will reconcile them to me in a measure, if I confess at the outset that I have always had more or less prejudice against the vocal instructor. I say vocal instructor advisedly; I mean not that rare bird, the singing teacher. This prejudice for a while kept pace in its growth with my love for singing. I cannot remember the time when I did not believe that it was the province of music to increase the emotional contests of poetry. In my callow days I was fond of hearing certain women sing ballads and sentimental ditties. Supposing them to be sensitive to the charms of music in my own uneducated way, singers and listeners swelled with the same emotion, and music seemed to be an agent of most gracious ministration, though no one in the party had ever given a thought to larynx or pharynx, soft palate or registers. No doubt every vocal sin in the category was committed in those meetings; yet if the laasses who sang the songs of Claribel and Millard to me in that far-away time were now to sing them for me again with the same honesty and naturalness of expression, I feel that I would be glad to send down blessings, along with absolution, from the top of the judicial tripod on which inscrutable circumstances have kept me perched during the last twenty years. But that golden age could not last. It was Eden, and the tempter came. The young women began to take vocal instruction, and at once there was an end to the ballads and ditties—not because they were no longer performed—they were performed—but because they were not sung. My sweet friends had quit singing and begun to vocalize. They "placed their voices," and "formed their tones," and made painful selection among those registers in the ignorance of whose possession we had all been so happy. Since then the inscrutable circumstances already mentioned have obliged me to listen with more or less discrimination to singers, not by the score, but literally by the thousand. Cinder Shoo-buttins, my cat, has scarcely recovered from the terror inspired by the last irritation this very afternoon. I shall not say how small is the proportion of all these thousands who have shown an appreciation of the primitive and true purpose of singing; it has been small, as a rule. What pleasure I have received has come from good vocalization merely. Not being a singing teacher, I have wondered whether there may not be a shortcoming in the prevalent systems of instruction.

I have wondered thus, because of the wonder which I have seen so often on the faces of artists when I have asked them about the poet's meaning or the composer's meaning in a given phrase. Why is it that so many professional singers who are pupils of singing teachers of unquestioned excellence never attempt an operatic rôle, or a serious new concert work without "passing" it with a specialist? Is there such a difference between vocalizing and singing that the arts required two specialists to teach them? Surely there ought to be one art—not two. In the palmy days of singing, which we read about, and the traditions which every teacher of the Italian method professes to preserve, there was nothing like learning to vocalize, but not to sing. Singers were then, indeed, expected to be much more than is asked of them by Wagner in his latest lyric dramas. With voice, dramatic skill, and instinct and training, one can get along with Wagner's music; but in that early day when pure musical beauty was the aim of the singer, one was expected to be trained in theory, counterpoint, harmony, and the laws of composition, as well as in the art of vocalization. Every musical student is supposed to be familiar with the old stories of vocal training in the Italian schools. Some are moldy with age and threadbare from use, like that of the page of scales set as a three years' task to a pupil by Porpora. But it might surprise even some teachers to learn that by far the smaller proportion of the hours in the many years devoted to the study of singing in the old Roman schools was given to study and practice

of the technique of singing pure and simple. According to the statement of Bontempi, descriptive of the daily routine of these schools, the number of hours thus spent compared with those devoted to studying the art of singing, was as three to five. There can be no harm in recalling Bontempi's record. He is speaking of the Papal singing school in Rome—the school in which Farinelli was educated. "The pupils of the Roman schools were obliged to practice one hour daily in difficult intonations to secure an easy execution; another hour was devoted to the practice of the trill; another to rapid passages." Thus far we have what I have called the technique of singing. Now, observe the other side of the picture: "Another hour was spent in the study of literature, and still another to cultivating taste and expression; all this in the presence of the maestro, who urged them to sing before a mirror that they might study to avoid all grimaces or unbecoming movements of the muscles of the face, all winking of the eyes or distortions of the mouth. This was the occupation of a forenoon. In the afternoon half an hour was spent in the study of the theory of sound; another in that of simple counterpoint; an hour was devoted to learning the rules of composition laid down by the maestro and applying them in written exercises; another to literature, and the remainder of the day to playing on the cembalo, composing a psalm, motet or song, or any other work congenial to the taste and genius of the pupil."

It would be trite to say that general culture is a valuable adjunct to specific culture in any province. All the things mentioned by Bontempi were then absolutely essential to good singing. If we would understand this fully we must learn how much composer and public expected of the singer in that day. To ornament an air so that its beauty should be heightened and monotony avoided was the duty, not merely the privilege of the singer. Such ornamentation was conditioned upon as perfect a knowledge of harmony and composition as that possessed by the composer. A few years ago, when I called upon my eminent friend, Dr. Chrysander, at Bergedorf, near Hamburg, I found him hard at work on a score of one of Handel's oratorios which he was trying to write out, as it was doubtless sung in the time of the composer. To supply the ornaments, as the singers were expected to supply them, was a work of great care on the part of the famous historian, and it was conditioned on a long course of curious study. Yet I have said, what everybody knows, that not dramatic effect, but purely musical beauty, was the aim of composers and singers at this time. If the teachers thought it necessary then to study literature, how much is it necessary now to penetrate to the literary heart of a poem which has furnished a text to a composer! Now, if we would body forth the intention of a composer, we must learn how the poem which he has set moved him. We must get into the poet's intellectual work-shop, and also the composer's. Since the romantic movement took possession of music its capacity for expression has increased marvellously. The simple has grown complex; the homogeneous has become heterogeneous, according to the law of evolution. Many things which would have caused amazement even a century ago are now not only strange, but actually conventional. The purposes of the composer in applying them must be known to the singer. Why does the humming accompaniment in Gretchen's song, "Meine Ruh' ist hin," as set by Schubert, suddenly break off at the words "Und ach! sein Kuss!" Why the use of those harmonies? Why the appearance in the postlude of fragments of the accompanying figure? Who that will read the poem intelligently and sympathetically, and picture the dramatic situation, can be in doubt as to the composer's purpose; and who, knowing that purpose, and warmed by sympathy with it, can fail to sing the climactic phrase as it ought to be sung?

How many of THE ETUDE's readers who have sung Schubert's "Müllerlieder" have taken the trouble to grant in its totality the touching little story which the poems tell? How many who can call up the story have noted how graphically and tenderly the composer has pictured its personages in his music—the maid of the mill, the wandering journeyman miller, the huntsman, and, above all, the brook? Do but note, some time, the

conduct of that brook in Schubert's music. Observe how its movements reflect the emotions of the people of the story—their light-hearted joyousness, their grief, their coquetry, their deep, unspoken passion. Hear the tenderness of lullabies which it sings over the unhappy wanderer who has found rest under its waves. Take the songs thus into your intellect, and if you have the requisite voice and technical training you cannot sing them uninterestingly.

But this is the least part of what I set out to urge when I began this disjointed screed. It is only when it is a vehicle for feeling that singing really becomes singing. All that begets sympathy in the listener is almost unvolitional in the singer. The very root of dramatic expression lies in tone quality—timbre which, more than any element of singing, is dependent upon the singer's capacity to feel. But how can one feel what poet and composer felt, what it is desired the audience shall feel, unless he has taken the wings of love and gone clear to the heart of the composition? Once there, once filled with the feeling of the work, the bodying forth of it in tone is almost automatic. More than this: the technical rules which have been laboriously learned, supposing them sound, are applied unconsciously. Tones are correctly formed when formed under the sway of the feelings of which they are the unconscious expression. They have the proper timbre because they can have no other. Difficult intervals become easy when under the stress of feeling—they become natural expressions. One phrases correctly without reflection when one is under the necessity of uttering a phrase to give voice to a feeling. I once ventured to remonstrate with Madame Lehmann because of a prodigal use of her voice at a private rehearsal of "Die Götterdämmerung." She was, as always, little perfect in her part, but with the greatest good nature sang scene after scene over and over again in full voice for the benefit of her less ready colleagues. "You will weary yourself against to-morrow," said I; "why sing as if you were making your American début to-day?" "Man muss probiren" (one must rehearse), replied she quietly, and on my again expressing my solicitude for her voice, she said, very significantly, "I can sing the whole Nibelungen with less weariness of voice, than 'Norma' once;" yet we all know that there were few points on which Madame Lehmann was vainer than her performance of "Norma" and her skill as a "Mozart singer." The anecdote contains in a nutshell what might be spread over columns of argument and explanation. Know and feel—then sing. And now to get back to my old querulous query. Cannot vocalization and singing be taught by the same master and at the same time?

HABIT.—The success of the student of music depends largely upon habits formed at the beginning of that study, and it depends mostly upon the teacher whether these habits be good or bad. If good, the student's advancement will be steady; but if bad, he is very unfortunate. The art of acquiring a good touch, correct fingering, phrasing, etc., becomes habitual only by careful painstaking practice, under a good teacher. If this habit of careful and regular practice becomes formed at the beginning of the student's musical studies, he has won half the battle, and his future success will be most certain. A wrong beginning has been the cause of more failures than any other circumstance.—*Fred. A. Williams.*

—Examine, think, reflect. There is an immense difference between studying and thinking, learning and cogitation. Hence, the student must observe hours of solitude when all company would be an intrusion; in long, solitary walks he must think, for it is only in the "Valley of Silence," as Father Ryan says, that one may hear "songs that never shall float into speech;" have "dreams too lofty for language to reach," and see thoughts that stir the depths.—*J. M. Buckley.*

—Much that passes for a dislike of practice and lack of musical taste in pupils is due to pianos being badly out of tune and repair. The child rightly expects something of delight if not of pleasure from his study of music, but if it is all a distress of ear and nerve, and a worn-out patience, he can hardly be expected to be especially fond of practice, certainly not if he really is musical.



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LETTERS TO TEACHERS.

BY PERLIE V. JERVIS.

"How would you proceed with a young lady (say 16 years of age) who was fitting herself to teach, knew nothing of harmony nor the simplest rules of composition? . . . is far advanced in the Litolff's 'Spinnettes' . . . 'Last Hope' class of pieces, but has never cultivated a taste for anything better and is equally ignorant in the matter of technique? Shall I begin with good but easy music for the gradual cultivation of taste, or hard music within the capacity of her digital dexterity, whether the brain keep pace or not? What pieces shall I use? How much of Harmony should she know?—L. R. P.

An exhaustive answer to this letter would form an essay of such dimensions that I can only answer in a sketchy way what seems the most vital question—the cultivation of taste. As to what pieces to use for this purpose, I find that pupils who possess a moderate amount of musical sensibility, like, and will study almost any melodious piece that is *beautifully played* for them. I think one reason why people do not like "classical music" is because they often hear it so mangled in the performance that it suggests nothing but noise to them. As tastes differ, I do not force a pupil to study anything simply because I consider it beautiful, but play for her if necessary fifty pieces till she finds one that is pleasing. As I require the piece selected to be played from memory in as artistic and finished a style as possible, I think it better to use compositions fully within the power of the pupil rather than more difficult ones. The piece chosen is analyzed and its form explained so that the pupil has a clear insight into its construction. Once in a while I introduce a piece of my own selection which, if not pleasing to the pupil at first, frequently becomes so after it is learned. Aside from this, I have no cut-and-dried plan, as I find the taste for good music "grows by what it feeds upon." Here are a few pieces that I have found favorites with all classes of pupils:—Heller, selected Etudes, Presser.

Mendelssohn, Songs Nos. 1, 3, 4, 6, 9, 12, 18, 30, 34. Henselt, Morning Serenade, Cradle Song, Petite Valse in F.

Handel-Mason, Bonrée.

Bach-Mason, Gavotte in D.

Bach-St. Saens, Gavotte in B, minor.

Bach-Heinze, Loure.

Schumann, Romance in F, sharp, Night piece No. 4, Noctelle in F, Warm, Des Abends, Arabesque, Grillen, Faschingschwank.

Schubert, Moments Musical, A, flat.

Chopin, Valse, Nocturnes, Impromptus, Preludes.

Grieg, Lyric Pieces, Sonata in E, minor.

Liszt, Liebestraume, Gondoliers.

Rubinstein, 5th Barcarolle, Kamennoi Ostrow.

Raff, Etude Melodique in A La Fileuse.

Beethoven, Sonatas, op. 10, No. 1; 27, No. 2; 31, No. 3; 49, No. 2.

Of course many of these works require considerable technique, but then any piece does that is to be played beautifully.

In this cultivation of taste the brain must "keep pace," as an intelligent love for good music depends on something more than being impressed by its sensuous beauty alone. Hence, the teacher spoken of above should understand all of Harmony and Musical Form, and if possible something of counterpoint. It goes without saying, that every opportunity should be taken to hear good music well rendered, and the literary taste should not be forgotten.

In answer to the question in regard to her other pupil, the correspondent is referred to my article in THE ETUDE for October, 1891.

THE PRACTICAL USE OF MUSIC CLUBS.

BY L. E. CHITTENDEN.

UNLESS one is absorbed by a passion for music, it very often occurs, that after marriage, women, at all events, drop it entirely.

This is probably due in a great measure to the little foxes in the shape of multitudinous cares, that appear in the life of a woman of moderate means, and which

destroy the vines so effectually, that the fruit, in the shape of hours of recreation among books and music, is not forthcoming.

In the evening, when some of the "cares" are tucked away in slumberland, the leisure that comes finds mind and body too weary to do the amount of practicing necessary to keep up the fingers and voice, without some additional stimulant.

The average husband also, is too apt to forget to ask for the music that before marriage charmed him so completely, hence, the average wife merges her vocal skill into sweet, low lullabies, and her technical finger skill into the fashioning of tiny garments, and the setting of patches. She will say when remonstrated with on this subject, "There is no incentive to practise. I have no time to practise new things, and am tired to death of the old ones."

Just here, and to the relief of this class, comes the music club, with its monthly, or semi-monthly recitals.* The incentive that competition always supplies is now found, and the fire in a measure returns to this tired soul.

The smaller the club the greater the individual benefit probably. There is a club composed of eight members only, in a small western town, which meets monthly, and renders highly enjoyable programmes. The members are all married, and chambered with many cares. The amusements and society in this town are limited, as they always are in small western towns. Judge, therefore, how like a draught of water in a weary land, is the monthly recital to these women. Four of the masculine appendages of the members sing, and are equally divided as to parts, therefore, many beautiful semi-choruses are rendered, as the eight feminine voices are equally divided also into a double quartet, admirably balanced, and from long practice well blended.

Each member in turn is director of the evening, and supplies the club the month before with copies of the octavo choruses, quartets, trios, duets, etc., to be given on her evening, and for which she is paid cost price; she also informs the members individually what she wishes done in the way of solos, etc., and in a manner blocks out the month's work. The members are expected to furnish bits of biographical interest about the composer, or composers, whose works are to be considered.

Once in three months an open meeting is given to invited guests, when the best of the preceding quarter's work is reproduced. This is also of great good, both to performers and listeners.

Thus it may readily be seen, what a help is such a club, both to married amateurs, and busy professionals—the latter class sometimes falling into the mistake of always giving off and never taking on, and one might as well expect a fire to burn without a new supply of fuel, as for this to succeed.

Pupils, as well, are greatly helped by listening and helping in club programmes, for not only is it the greatest possible help to listen to good music, but it is also of inestimable benefit to be able to sing or play with self-possession before others.

The fact that music journals are increasing in number, in quality of content, in size, and in many cases displacing large subscription lists, is proof that a thinking public is back of this condition. As many teachers are subscribers to these journals, the answer to "why the demand," is answered. Every live teacher subscribes for one or more journals, and in very many cases is a contributor to the columns of the same. The music teacher who is not a patron and reader of the music journal is degenerating, and each month finds the gap between herself and the well-informed widening. One cause of the unfriendliness existing oftentimes between teachers in the same community, grows out of the want of information on the part of the second party. It is the ignorant, self-satisfied, arrayed against the intelligent, well-informed. Methods in music are undergoing changes for the better, as in other branches of instruction, and the teacher who reads the music journal keeps in line with advancing thought, accepting or rejecting such ideas as are presented. The musical journal is to her "a mirror of the times and a pointer of the way."—The Echo.

*The Cecilia Society of Duluth, Minnesota, has just issued their prospectus for the season of '93-'94. It contains the outline constitution, etc. Mrs. S. M. Stocker is secretary. Ed.

No 1488

BY MOONLIGHT

Au Clair Le la Lune

BARCAROLE.

Pietro Zannoni. Op 252.

Moderato.

p tranquillo

cantabile

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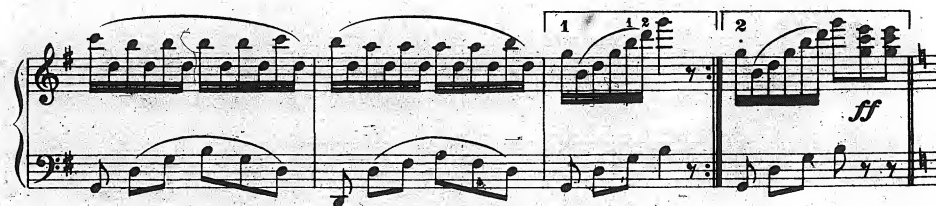
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The accompaniment consists of quarter and eighth notes. The piece ends with a double bar line and repeat dots.

ff

con espansione

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The melody begins with a treble clef and a key signature of one flat. The accompaniment begins with a bass clef and a key signature of one flat. The piece is marked with a piano (p) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a trill in the first measure. The accompaniment consists of a steady eighth-note pattern in the left hand, with chords in the right hand. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

The musical score is for the song "L'Espresso" by Francesco De Gregori. It is written for piano and voice. The key signature has two flats (B-flat major), and the time signature is 3/4. The score begins with a piano introduction. The melody is in the right hand, and the bass line is in the left hand. The piece includes a section marked "con trasporto".





Coda.



BARCAROLLE.

Allegretto grazioso. $\text{♩} = 108$ $\text{♩} = 84$

J. v Běliczay Op. 26, No 5

sempre *pp* una corda
pp il basso legato

b

a

pp

pp

rallentando

1 2 *pp*
leggero

- a) To execute the bass easily neatly and evenly is not easy; roll the hand by the aid of the wrist; hold the wrist exceedingly free.
- b) Although the piece is sempre *pp* the melody must have prominence.

The musical score consists of five systems of staves. The first three systems are in 2/4 time and feature a continuous eighth-note melody in the right hand and a bass line in the left hand. The fourth system is marked *a tempo* and shows a change in the right hand's melody. The fifth system includes markings for *mp* (mezzo-piano) and *rit.* (ritardando).

c) In this and similar places D on the bass staff is taken with the right hand.
 d) Hold the left hand flat and under the right.

Barcarolle. 2.

In order to carry out the composers intention this piece requires a variety of touch and expression besides artistic phrasing and careful use of the pedals.

Grieg calls it a *Humoresque* and while it possesses all the essentials to a humorous piece as piquancy, grace abandon, it is entirely free from being boisterous, which we associate with Carnival figures like *Harlequin* and *Pantalon*.

Here we only see *Columbine*, dainty and pretty, attired in exquisite colors and radiant in beauty, vivacious and brilliant yet reserved and thoughtful.

A vivid imagination could draw many pictures into this short tone poem, which as all of Griegs compositions has its "formal" shortcoming but never the less is full of character aiming after an ideal.

The left hand must be played non *legato* in measures 1. 2. 3. 4. — 9. 10. 11. 12. — 27. 28. 29. — 31. 32. 33. strongly accenting the first and third notes. This very accentuation produces an effective accompaniment to the melody of the right hand.

Measures 5. 6. — 13. 14. require a heavy legato finger touch, as if to imitate brass instruments of an orchestra. In measures 7. 8. — 15. 16. the half notes are well accentuated, both pedals are then held down, which changes the quality of tone and forms a charming contrast to the preceding forte. *Con fuoso* at the beginning of the second part means that the octaves should be played with the assistance of the arm, without however accelerating the passage.

The second pedal may be held down throughout the measures 34 35 36 37 and 42, until the end.

Edited by T. von Westernhagen.

Allegretto con grazia.

Edvard Grieg, Op. 6. No. 3.

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a piano (p) dynamic. The second system begins with a forte (f) dynamic. The third system begins with a piano (p) dynamic. The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also pedal markings (ped.) and dynamic markings (p, f). The tempo is marked 'Allegretto con grazia'.

a Pause slightly after G then attack the fortissimo passage suddenly.
Humoreske. 2.

Notice the cadence at end of 1st. period, measure 8; it is brisk and decided; compare it with cadence at measure 15, which is of a pleading tender character, and the last few notes should be lingered over. Phrases in bars 16 and 17 like question and answer; linger over last three notes of each. In bar 32 the shake should take a subordinate part with slight *cresc* in middle of bar; and bass should be brought out.

The *turns* should be *coaxed* out, not all played in strict time. At repetition of the story on page 4, bar 2 the grace notes must not be hurried, but gently treated. Make the *chords felt* in the bass of last 2 bars but one, and the last bar appear as a tender farewell.

Edited by R Booth

Andante.

W. A. Mozart. 1766—1791

The musical score is a piano solo in 3/4 time, key of B-flat major. It begins with a mezzo-forte (mf) dynamic. The first system (measures 1-8) features a melodic line in the right hand with grace notes and a supporting bass line. The second system (measures 9-16) continues the melody with various dynamics including piano (p) and mezzo-forte (mf), and includes a crescendo. The third system (measures 17-24) shows a more active bass line with sixteenth-note patterns. The fourth system (measures 25-32) returns to a more melodic focus in the right hand. The fifth system (measures 33-36) concludes the piece with a final melodic phrase and a double bar line.

ad lib

f

p

p

mf

fp

fp

fp

fp

fp

mf

This *tr* is the *Pralltriller* Ger: *prallen* to rebound. It is called in English for want of a better equivalent, the *Inverted Mordent*, the auxiliary being one degree *above* the principal note.

The *Mordent* is written thus, and takes the note below the principal note.

written

played

double mordent

Pralltriller sometimes played

This one is the correct one

best

single mordent

played

1 2 3 4 5 6

1 2 3 4 5 6





SLUMBER SONG.

13

The *Slumber Song* of Heller does not offer so many peculiarities of execution as some of the pieces which have preceded. But it requires a full and song-like tone in the melody, and a very delicate performance of the left hand part, and a proper rise and fall of intensity in the piece as a whole. These necessities will probably occupy considerable of the student's time, and fully disabuse him of his first impression that the piece is too easy for its place.

Every thing turns upon a simple and song-like delivery, which must come from the heart. The pedal has to be used almost constantly, but never while two different chords are played. Hence it is taken once or twice in every measure, and occasionally three times, but always just as the new chord begins, and never in such a way as to interfere with the tone-continuity between successive chords.

STEPHEN HELLER Op. 81, No. 15.

Lento. $\text{♩} = 100$ I R. H. Under

20

legatissimo

II

III

IV

mp *ten.* *

V

mf *ten.* *

f *ten.* *

VI

mf *ten.* *

f *ten.* *

Coda.

dim *inun* *do*

R.H. under

rallentando

R.H. over

pp *tenuto*

The musical score is written for piano and voice. It consists of six systems of music. The first system (IV) features a piano introduction with a melody in the right hand and a bass line in the left hand, marked *mp* and *ten.*. The second system (V) continues the piano introduction, marked *mf* and *ten.*, and then transitions to a vocal entry marked *f*. The third system (VI) continues the vocal melody, marked *mf* and *f*. The fourth system is the Coda, marked *dim* and *inun do*. The fifth system is marked *R.H. under* and *dim*. The sixth system is marked *rallentando* and *R.H. over*, ending with a *pp* *tenuto* instruction.

No 1601

Minuet antique.

15

Revised by A. Stankowitch.

Menuetto all antico.

Allegretto grazioso.

G. Karganoff, Op. 20. No. 5.

mf *non legato*

p *leggiera*

f

pp

sempre stacc.

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MUSIO PATIENTS.

BY A. L. MANCHESTER.

I WONDER if any of our readers have ever viewed their work (I refer to teachers of piano more particularly) from the standpoint of a physician.

There is a similarity which, if investigated, may become quite pronounced.

Both professions require special training and the use of peculiarly cultivated faculties, and both the physician and piano teacher find it necessary to diagnose and prescribe remedies for cases of physical or pianistic disease which may come under their care.

Without entering into a comparison of the details of mental fitness as regards acuteness of perception, breadth of view, ability to form logical deductions, as well as the various requisites of mechanical skill, needed by both physician and piano teacher, let us proceed to illustrate our analogy by diagnosing a few pianistic patients.

Of course, as healthy people need not a physician, so too properly began beginners do not need a pianistic doctor. They require simply a physical director, so to speak.

So we will confine our attention to those who have fallen musically ill.

Case No. 1.—Patient, a young lady of intelligence, but without a well-defined purpose in her piano study, with a tendency to exaggerate evils and to sink into the slough of despond, with untrained musical ideas, having no notion of the finer shades of musical expression, either of interpretation or mechanical skill, but with a teachable, thoughtful and impressionable disposition, some knowledge of proper position, etc., well-shaped hands, but by reason of the above mentioned tendencies, having lost all interest and become settled in a conviction that it is of no use to make an effort to advance.

This is the diagnosis of a case which has been brought to our notice by a music-loving parent with untrained but thoroughly good ideas, and who is anxious to have the patient cured. We have brought out these facts by a dint of questioning and logical deductions.

Now we are confronted by the question as to what remedies are to be used.

It is self-evident that finger, wrist and arm dexterity must be developed, and that this development will require études, technical studies, gymnastics, etc., but the patient has already had an overdose of these, resulting in her present condition. Yet these remedies cannot be withdrawn.

We will look further and see if there may not be required a preliminary treatment, or, at least, an auxiliary treatment which will tone up this depressed condition.

The seat of the trouble is evidently mental, and we must apply our treatment here. We must, then, study the disposition, habits of thought, and tendencies of the patient, and, as far as possible, become imbued with her personality. When this is done we are able to call to our aid influences, soothing or exciting, restraining or inspiring, as the need may be, and by constantly rubbing against these tendencies, without, however, calling an undue amount of attention upon the part of the patient, to her weaknesses, we will eventually restore a healthy mental condition, when the will-power will resume its sway and the natural intelligence will do its perfect work.

Case No. 2.—Patient, a young miss of fifteen or sixteen, with a naturally good quality of tone, but very bad habits of position, touch, time, reading, in short, in every particular.

This patient has naturally excellent ability, but it is completely overshadowed by lightness, shallowness and flightiness (possibly increased by home treatment), until it is like a moss-covered oak. There is a little inclination to pride herself in her "dislike for music" and her inability to stick to it, yet there are qualities which prevent a refusal to undertake the case, as one would be tempted to do. Now, here again our diagnosis shows mental trouble, but of an entirely different class.

We must again strike at the root of the disease, and

in this case, as in the other, we will be compelled to enter into the personality of the student.

But our course of treatment will, of necessity, be vastly different. Restraint will be needed, firmness must be used; but the hand must not be velvet that imposes the restraint, and the remedies must instill elements of a higher self-respect, and inculcate true ideas of womanhood and power. The varying phases of each case will need to be met with especial treatment which will make demands upon the practitioner's skill and ingenuity.

Case No. 3.—Patient, a student with some talent, but slow of perception and of indifferent memory. With all these troubles, however, there is intense earnestness, patience and perseverance, but much difficulty in grasping the various essentials of technique.

What shall be the remedy used in this case? Still another mental trouble requiring careful treatment, for oftentimes the most unpromising subjects result in the grandest successes, and very frequently in spite of bad rather than because of proper treatment. So it will be well for the physician in this case to diagnose his patient very carefully and select and apply his remedies with much discrimination.

Apt illustration, terse explanation, and a keen perception upon the teacher's part of lines of thought which most impress the student, are some of the ingredients necessary.

Here are three cases essentially different, although the troubles spring from the same source, illustrating the varied demands upon the skill, knowledge and patience of the pianistic physician. They teach us that the attributes which make a successful physician will make a successful musician when trained to that end, and, in fact, we find ourselves concluding that to be a successful musician we must possess and call into active service the same niceties of judgment and discrimination, common sense, and tact, that characterize successful practitioners in other departments of life-work.

MUSICAL ABUSES.

PUPILS SHOULD PAY FOR THE LESSONS MISSED BY THEIR FAULT OR MISFORTUNE.

ONE other abuse in music teaching I wish to speak of. That is the "missed lesson."

The pupil purchases from the teacher a perishable commodity, and the contract calls for delivery in installments at regular and distinctly specified intervals. The time comes for the delivery of one installment, and the teacher awaits the pupil in his studio or goes to the pupil's home, whichever may have been agreed upon. But the pupil has the headache, or has company, or hasn't practiced, or has gone to a picnic, or—, or one of a hundred other things. The teacher cannot use that time to give any other lesson, for lessons must be arranged beforehand. Yet in many cases the parent (against the parent's refusal to be delivered at a certain time, and by previous agreement belonged to the pupil, and time that the teacher was ready and willing to so deliver. It would be just as honest to relieve the teacher's pocket-book of the value of that lesson.

If a person buy a lot of fruit of his grocer with the understanding that it is to be delivered at a certain time, and when the time comes, for some whimsical reason, refuses to take it, and the fruit becomes a dead loss to the dealer's hands, that does not relieve the purchaser of the obligation of paying for it. If there were sickness in the purchaser's family, that was hardly the dealer's fault, and he would not so regard it, but would require compensation for his loss, as he had kept his contract.

Just so with the music lesson. Pay for the time you have agreed to take, and don't try to sneak out of it. It is not the teacher's fault you or someone in your family is sick. It is your misfortune, and should be your loss. Don't try and shoulder it off on some one else.

On the other hand, most teachers generally agree not to charge for a lesson when notice is given two or three days beforehand that it cannot be taken. This warning gives the teacher a chance to make some use of his time, even though it is generally in such cases a dead loss to him as far as teaching goes.

To sum up the ideas I have tried to express, they might be given in a few words, thus:—

Buy education, not time only.

The best is in the end the cheapest.

Require quality rather than quantity.

Get all you honorably can out of your teacher.

And pay for what you have agreed to take.

W. F. GAYNE.

NEW PUBLICATIONS.

THE PEDALS OF THE PIANOFORTE. By HANS SCHMITT. Translated by F. S. LAW. T. PETERS, Philadelphia. Price, \$1.00.

Hans Schmitt's "Das Pedal des Klaviers" has at last appeared in English. No work can be more welcome to the earnest piano student, treating, as it does, of the clearest and simplest manner the various problems presented by this little understood but most important adjunct to the modern pianoforte. The reviewer has known it in its original form for many years, and it has long been a cause of surprise to him that it has not long before been translated.

It consists of four lectures originally delivered in the Vienna Conservatory of Music, and was first published in 1875. Three years later a second edition appeared; this being exhausted, it remained out of print for a long time. Schmitt, though constantly niggard to prepare a third edition, feeling that he was not preparing the time for the necessary revision, put it off until, as he relates in the preface to the last edition, he was impelled to take it in hand through an anonymous letter which strongly reproached him for depriving the musical world of so useful a work. His reply to this anonymous letter struck him so forcibly that it availed where other persuasions had failed. Accordingly, the third edition appeared in 1892.

In the meantime several other works on the same subject have been brought out, but careful examination and comparison show that this surpasses them all in comprehensiveness of treatment and in clearness of detail. Köhler, in his "Der Klavierpedalizing, seine Natur und Künstlerische Anwendung," published in 1882, follows closely in Schmitt's footsteps, coolly appropriating his facts, but even not giving him the name. His treatise also lacks the wealth of original pedal effects which Schmitt has illustrated so clearly and intelligibly. Quident, in his "L'ame du Piano," treats the question in a scanty, unsatisfactory manner, and does not seem to be aware of his indebtedness in the same line. His remarks that outside of his own brochure one will search in vain for any work devoted to the pedal. The latest work on the pedal is Albert Vennio's "Pedal Method for the Piano," published in 1893 by Schuberth. Though modern in spirit and treatment, it must yield the palm for comprehensiveness of detail to the first comer in the field. Even this author says in his preface: "Some pianists have pedaled by instinct, others have analyzed and illustrated its use to a favored few of their followers; but no one has left us the legacy of a printed analysis and an adequate system for our guidance."

The pedal is to modern ears the salvation of the piano. No other instrument save the harp, which is, strictly speaking, a naked piano, has anything which bears the slightest analogy to the appearance of the damper pedal, or, as it is commonly and incorrectly termed, the foot pedal of the piano. It adds grace and poetry to the single tone; to the player it affords an invaluable means of working up to a climax, which would be impossible without its cumulative and sustaining power. It is even safe to say that had it not been for the pedal, the piano in the present state of musical taste and progress, would be a partly obsolete instrument. Ears accustomed to the tone-color and fullness of the modern orchestra, to the mighty effects of modern dramatic music, would find the muted tones of the piano painfully thin and lacking in expression. Such a manner of playing suited the contrapuntal style which was in vogue during the last century. The music of this century, however, is on a harmonic basis; great tone masses and complex modulation distinguish it from that by Bach and Handel. Schmitt, indeed, ascribes the change directly to the development of the piano as an instrument, which may seem to some to substitute the effect for the cause. He claims that since most composers begin their careers as pianists, the style of composition in general has changed with the manner of playing, and that as the piano as an instrument became more powerful in tone and the pedal need to secure climax and force, so orchestral compositions have broadened in color and form. As examples of pedal effects transferred to the orchestra, he instances the finale of the overture to Tannhäuser, the magic fire scene and ride of the Valkyries from "Die Walküre," which he intimates are indirectly due to the invention of such effects on the piano by Thalberg and Liszt.

It is singular that such an important feature of modern piano playing should have received such scant attention from a pedagogical point of view; it seems, as Schmitt remarks, hardly to have gone beyond the standpoint of instinctive feeling on the part of the player. As this instinct is not always trustworthy, and confusion is wont to occur in the student's use of the pedal. In the eyes of many it has fallen to a certain discredit, and this is increased by the numerous mistakes and absurd signs for its use which disfigure so many compositions. There is a feeling among pupils of being blamed for its use, and yet of not being able to do without its aid; and the consequent uncertainty is by no means conducive to repose or correctness of playing nor to the pleasure of the player.

"Oh, if I only knew what to do with the pedal! There must be some way of using it rightly if I could only do hold of it."

In his study Schmitt has aimed to demonstrate the importance of the pedal from an artistic point of view, and to discover the causes which compel the artist to use various uses of it. It can be seen that he has the true German talent for investigation, and one still more rare—the ability to state results clearly and intelligibly from a teacher's standpoint.

Starting with the most common and easily understood effect of the pedal—its power of sustaining tone without the action of the fingers—he gives a clear reason for the almost invariable necessity of taking the pedal after the tone, adding several simple but effective exercises for acquiring the so-called syncopated pedal; i. e., the falling of the hand, or a beat, or a fraction of a beat, after the fingers, which is the foundation of correct pedaling. His plan of indicating the duration of the pedal by means of notes and rests on a special line is most ingenious. It is a great loss to exactness of notation that it has not come into general use.

The second chapter takes up the question of acoustics; the compound nature of musical tone is explained; also, the action of the pedal in enriching and beautifying the tone by utilizing the law of sympathetic vibration. Many novel and interesting effects are given, particularly those which result from the sympathetic sounding of related strings upon an isolated fundamental.

The third chapter treats of more daring effects produced by a mingling of unrelated tones; their proper application, as first on the one hand by execution and strength in the player, on the other by the mechanism of the instrument. Effects originated by the greatest virtuosos of modern times, such as Thalberg, Liszt, Rubinstein, are quoted and analyzed; the two systems of tuning, after the natural and equal temperament, with their respective advantages and disadvantages are discussed; the soft pedal—*una corda*—and the sostenuto pedal receive mention.

The last chapter is devoted to the question of a proper notation for the pedal, the deficiencies of the present method, and ends with a concise recapitulation in the form of rules covering the subject matter of the preceding chapters.

Modern technic as regards strength and volubility of finger seems to have about reached its utmost limit. Fresh fields there are to conquer in the development of tone-color and contrast of tone masses as conditioned by the skilful use of the pedal. Schmitt relates that in a conversation with Rubinstein the latter expressed himself as follows: "I consider the art of properly using the pedal as the most difficult problem of higher piano playing; and, if we have not as yet heard the instrument as it should, the fault must be sought in the finger, not in the pedal, not in the piano, but in the fact that we have not been fully understood how to exhaust the capabilities of the pedal."

Among recent artists, Josef, de Pachmann, and Paderewski have shown what wonders can be wrought by skilful pedaling. The *modus operandi* of many of their most beautiful and apparently inexplicable effects will be revealed by a study of this work, which is most heartily recommended to all those interested in modern piano playing.

HEALTH TALKS WITH SINGERS AND SPEAKERS.

By WHITEFIELD WARD, A. M., M. D.

These Health Talks are conceived in language plain, practical, and free from technicalities. The author advocates a knowledge, upon the part of the vocal teacher, of vocal anatomy. He says, "I cannot understand how such an individual can build a voice without having some idea of the fundamental structure of the vocal apparatus, any more than an engineer can construct a bridge without knowledge of the laws of mechanics."

After outlining vocal anatomy, the author proceeds to take up in turn laryngoscopy, taking cold, longevity of the voice, vocal development, hoarseness, its cause and cure, singer's catarrh, vocal fatigue, and other phases of the subject in harmony with the science of chest development by means of combined breathing and physical exercise. In view of the many theories of voice training held by voice teachers (and they are as numerous as the teachers), this work is a valuable one because it is fully conceded, and if proof of the fact were needed, it can be found in the multiplicity of works, small and great, published upon this subject. The difficulty seems to be in the finding of a work which will give, in a concise, clear manner, enough theory to give a good understanding of the theory and the nature of the chords. To do this, harmony must be taken to some extent. The book under review gives a clear, terse treatment of the essentials of Theory, and in its treatment of chords dispenses with all superfluous explanations. It can be used to advantage in connection with piano or other instrumental instruction, and is not bulky enough to frighten the average student. It can be procured through the publisher of THE ETUDE.

A. L. MANCROFT.

Of great importance to choir-masters and conductors of choral societies is the procuring of suitable music for their choirs or societies; and it becomes difficult to keep a repertoire stocked with a sufficiently large and varied supply of useful pieces.

Novello, Ewer & Co. are constantly issuing part music, both sacred and secular, which helps to meet this want.

We have before us anthems of varied difficulty but commendable excellence. Of especial interest will be found, "O Worship the King," by Rev. E. V. Hall; "O God, Who is Like Unto Thee," a harvest anthem by Miles B. Foster; "Man Goeth Forth to His Work," also a harvest anthem, by Arthur Carnall; "Make Me a Clean Heart," by A. Wellesley Bateson; "Show Me Thy Ways, O Lord," by J. Varley Roberts; and a Christmas anthem, "The Prince of Peace," by Edwin A. Clare.

Among the part songs are trios for S. S. A., two and four-part choruses for female voices, and two very excellent four-part songs for S. A. T. S. "It Was a Lover," by Charles Wood, and "Two Cupids," by A. Wellesley Bateson.

We have also received from the same publishers the following cantatas: "A Sea Dream," by Bateson; "Village Scenes," by Bateson; "Young Lochinvar," by A. D. Arnott; and "Early Spring," by Vyoyan Wallis Popham.

"Songs for Little Ones," by W. W. Pearson, call for special notice, as they give to the little folks familiar rhymes set to singable and good melodies. They will prove interesting.

An excellent pupil's record is the "Music Students' Register," arranged by King Hall. There are spaces for noting the amount of practice per day upon each item of the lesson, with room for written directions by the teacher. It makes a good, permanent record.

FROM A TEACHER'S NOTE BOOK.

BY C. W. FULLWOOD.

In earlier teaching days I had quite some difficulty in teaching from a treble staff, i. e., "two hands in treble," until I adopted the plan of using four-hand music almost from the beginning of the course; for then the pupils see the necessity of reading the left hand part the same as that for the right. Then when a lesson came for solo treble work I simply said, "Read and play same as in (primo) duett." At once they catch the idea and there is no more trouble.

In teaching young pupils the full *staccato* touch I use a simple but useful method. I tell the pupil to imagine the keyboard to be a hot stove and to touch the keys without burning the fingers. The spirit of the game is entered into with gusto, and at once a good, crisp, *staccato* touch is produced. Indeed, you can accomplish many desired results by working upon a pupil's imaginative powers. They become interested, and the lesson hour is made pleasant for both teacher and pupil.

Do not fail to praise a pupil for a good lesson, or when an unusually difficult passage has been conquered. It will spur them to renewed efforts, and will strengthen the tie of sympathy between teacher and pupil.

COMMENT.—If there is anything about the performance of the lesson that can be commended, do it. Pupils need encouragement quite as much as criticism. In fact, they should always go together. If one has worked hard and faithfully upon a lesson, even though a part of it may have been practiced wrong, there should at least be commendation for the work done, at the same time that the error is pointed out, and enough repetition of that part to insure a correct rendering afterwards. Enthusiasm on the part of the teacher, and music suited to the needs and taste of the pupil, are the two things most essential to interest and hold pupils.—W. S. LIZARD.

"If a person is not musical," writes H. R. Hawes, with a great deal of truth, "piano-forte instruction after a certain point is only a waste of time." It may be said: "Suppose there is latent talent?" To this we reply that, as a general rule, musical talent develops early or not at all. It sometimes, though very seldom, happens that a musical organ is given to a child with a naturally imperfect ear. In this case it may be worth while to cultivate the ear. But when the ear is bad, and there is no natural taste for music, we may conclude that the soil is sterile and will not repay cultivation.

G. SCHIRMER, NEW YORK, HAVE PUBLISHED

C. F. WEITZMANN,

A History of Pianoforte-Playing and Pianoforte Literature.

With Musical Appendices and a Supplement containing the History of the Pianoforte according to the latest research, and suitably illustrated. With a Biographical Sketch of the Author, and Notes by Otto Lessmann. Translated from the Second Augmented and Revised German Edition by Dr. Th. Baker. Cloth, net, \$2.50.

In turning the leaves of this interesting work, it is hard to decide what feature deserves most attention. The critical survey of the comprehensive learning, or the facility for patient and laborious research to which single pages abundantly testify. The undertaking presented no ordinary difficulty, for the scope of the book included a concise history of keyboard instruments, with a description of their several "actions," the peculiarities in their treatment marking different epochs; biographical sketches of eminent composers and performers; and a detailed and (from a classical point of view) exhaustive critical survey of pianoforte literature, including not only the compositions written for the pianoforte and its immediate precursors (the lute, lute-psaltery, and virginal), but also the relations, under various methods, studies, and technical works. The labor of gathering these diverse materials, and of presenting them in a form not merely instructive, but readable and interesting, in style and logical sequence, can hardly be overestimated.

As a practical work of the latest History presents unrivaled advantages to either the student or instructor. The earlier compositions for harpsichord and clavier are arranged under the headings of the *Baroque*, *Classical*, *Romantic*, and *Modern* periods, and under each of which we find the authors belonging to these several nationalities grouped according to their periods, a description of the character and scope of their music, and a list of the most characteristic compositions as now of any interest, affording rich material for "historical contrasts." This part of the work, written by Dr. F. Bach, his immediate predecessors and contemporaries, and the review of the earlier *Baroque* forms, showing their connection with the higher modern forms of chamber music. Not begins the Modern History of Clavier-playing—the history of the pianoforte and its literature. The rise of modern technique, the development of the pianoforte, the details in the sketches of the lives and works of all noteworthy pianists and composers; and the whole is rendered attractive by sparkling criticism, terse and accurate analogies, gathering together the diverse materials with a firm and comprehensive grasp, and a judicious sifting up of the traits, interesting, and complete in the history of the pianoforte, and the masterful fashion. Throughout the work, and forming one of its most valuable features, are provided lists of all notable compositions, appended to the biographies, not in the form of a catalogue, but with running commentaries of a character as aptly summarized and profound, and rendered doubly interesting by the historical parallels. Among pianists of recent fame are mentioned Schumann, Liszt, Chopin, Mendelssohn, Brahms, Debussy, and others. There is likewise, in the valuable supplement on piano construction, a good description of the Janko keyboard. A portrait of the author and a complete index must also be mentioned. This is a worthy companion-volume to Dr. Adolf Kullak's "Aesthetics of Pianoforte-playing."

C. M. VON WEBER, COMPOSITIONS FOR THE PIANOFORTE.

EDITED, REVISED, AND FINGERED BY

DR. WILLIAM MASON.

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The preparation of the present edition was entrusted to the hands of the veteran pianist and composer, Dr. William Mason, whose experience and special training render him peculiarly fitted for carrying out a task of such magnitude—task requiring exceptional powers of analysis, and the keenest insight into musical construction, both from the mechanical and æsthetic side. Not content with a searching revision of the music and careful correction of the various errors, Dr. Mason has also, in the minutiae of phrasing, as a valuable aid to a clear interpretation, mention made, for example, of the special disposition of notes to be taken by right or left hand, which frequently occurs throughout these pieces.

Webster the pianist has of late been overshadowed by Weber the dramatic composer. This has caused teachers, mapping out a course for advanced pupils and players, seeking for concert pieces of a dramatic or dramatic type, to overlook the compositions of the pianist (Dr. William Mason) "the combination of dramatic animation with brilliant effect in the pianoforte style" is "so powerfully employed." The *Concertstück* is termed "the most effective and masterly of the various compositions of the class which has appeared up to this time"—high praise, indeed, and well deserved. But right or left hand, which frequently occurs throughout these pieces, where their appearance would now have all the charm of novelty; they are models of a taste and technical finish in which no flavor of antiquatedness is perceptible, and which place them in the foremost rank among instructive pieces for piano-students. No meaner authority than Julius Bendtsen, who has written the preface to the edition of the *Vien qua Dorina Bella*, states that "its chief distinctions are an originality of treatment, an elegance and variety which make it stand prominent, and now, among the best and most works of concert pieces for the pianoforte." We may add, that from the standpoint of technique and expression they are extremely valuable studies, and that they will find a ready response in the pianist's confidence look for a revival of interest in these classical masterpieces upon the appearance of the present edition.

For Sale by all Music Dealers.

The Monthly Bulletins issued by G. Schirmer are invaluable to all interested in Music. Will be sent free to any address.

[For THE ETUDE.] ON PIANO PLAYING IN PUBLIC.

BY AMY FAY.

To young pianists about to appear in public for the first time, a word of advice from one "who has been there" may not prove unacceptable. The greatest obstacle in the way of public performance (granting that the aspiring artist has talent and the education necessary to entitle him to appear before an audience) is nervousness. It is impossible to go upon the stage and be confronted with hundreds of eyes staring at you, knowing that presently hundreds of ears will mark your slightest fault in playing, and not be ashamed by it. Now how is the young artist to resist the sickly and paralyzed feeling that creeps over him at such a critical moment? How is he to keep his blood circulating, and have his hands feel warm and natural?

In the first place, he must be fresh and in good condition. He should not exhaust himself practicing on the day of the concert. Either he ought not to practice at all, or if he cannot keep away from the piano, for very apprehension lest he should fail (as is most likely), he should practice very slowly and quietly, and without the least emotional excitement. Let him use the soft pedal and not tire his ear and his head. Above all, let him not commit the folly of playing the piece over just before the concert to see if it "goes all right." By so doing he will expend all his magnetism and brain force, and half an hour later, when actually on the stage, he will find that his fingers are tired and refuse to obey him.

He cannot imagine then why it is that passages he has executed with ease a little while ago are now hurried and blurred, and are nearly inadmissible. The public performer must husband his strength before all things, and the best thing he can do on the day of a concert is to take a good nap, if he can; and if he be too nervous to sleep, let him at least lie still and be quiet in his room. Let him get his wits together in the solitude of his chamber, and not exhaust himself with conversation, or with having people about him. This arduous practicing must be done long before the day of the concert. A fruit ripens for days, weeks, and months in the sun. At last comes the moment to pluck it. There is no more time for it then to begin for "a little more sunshine." So it is with the artist. From day to day he files and polishes his pieces. At last comes the moment when they must be played, and he can no longer linger in his studio. He should then fling his sail boldly to the winds and launch out on the ocean of public life, trusting to his talent and past preparation to carry him safely over the waters. If he has not mastered his task before the day of the concert, he need not expect to do it by a few more hours of practice, and he will only tire himself out before the fatal moment arrives, by applying himself then.

Teachers ought to train their pupils in the art of playing before people, and this is a part of musical training that is almost entirely neglected. Yet it is one of the most important ones. Of all the distinguished men with whom I studied, not one ever took the trouble to prepare me for playing in public, by hearing me play a piece over and over again after I had learned it, to make sure that I knew it perfectly. None of my teachers was ever the least moral support to me in public playing, and if I was nervous they did not help me at all, but let me be nervous.

Now this is not the way to teach, and I never permit my scholars to be nervous. To develop fine playing you must make a pupil have confidence in himself. If a pupil says in a discouraged tone, "I can't play this," it is my principle to say to them, "Oh, yes you can," and the very consciousness they have that I feel confidence in them inspires them, and they do play well the very thing they said they could not. After a teacher has thoroughly drilled a pupil on all the technicalities of a piece, he should then put him on exhibition, as it were, by sitting at the opposite end of the room and hearing him play it as if he were the audience. As Deppé used to say, "He should teach the pupil to serve himself upon a beautiful dish, and present himself to the company."

A pupil who has been thus trained to give an interpretation of a piece in the class-room, will not fail when put before an audience in the concert hall, but will be perfectly sure of himself and clear in his mind, and will, if anything, do better than he does at home.

SELECTION OF PIECES.

As regards the selection of pieces, teachers too often make the mistake of choosing those too difficult for their pupils. They forget that a simple melody well played is preferable at all times to an ambitious *concerto*, whose difficulties cause the performer to halt and stumble. An examination of the musical portions of the works of young ladies by one uninitiated would lead him to suppose them performers of the highest calibre. Liszt, Rubinstein, Raff, and, in fact, every famous concert composer, will be found represented, while the owner thereof most likely, will be unable to play arrangements of their compositions correctly. The Strauss waltz mania that swept over this country some years ago must be held responsible for the checking of many a promising student's advancement. These waltzes, originally intended for the piano, contain difficulties beyond the grasp of ordinary performers. Written for orchestra, their arrangement in piano form could not be otherwise than impracticable, so far as the aiding of a correct style of playing is concerned, and also unthankful as regards results; for an average value of concert, written for the instrument, would be greatly increased by a cursory glance, of a much higher grade, will, on close examination, not alone be found easier, but also incomparably more brilliant and effective. To those whose style is not yet formed, and who are anxious to obtain a perfect technique, we would say, to avoid the temptation for orchestral scores, or adaptations originally written for other instruments. This, of course, does not apply to transcriptions made by eminent writers. The judicious selection of pieces, studies, etc., is of the utmost importance, not alone as applying to the welfare of the pupil, but also moulding the material success of the teacher. It is well for both parties if a happy medium is here adopted. Many go to the most opposite extremes. Here is one, for instance, who rides the classical hobby, and in consequence thinks himself the equal, with the superior, of those masters who form the basis of the unwill scholars. Not by gentle preparation does he form their taste; on the contrary, *Fris, Voget oder Sterb!* is his motto, and the dryer the selection the more does it flatter his vanity. Such teachers have, as a rule, but little genuine music love or knowledge. When they lack in this respect is, however, amply replaced by their arrogance. Holding aloft the names of Bach, Beethoven, and Handel,—the first one, however, the favorite—they look with horror on all lesser lights, yet often wonder at the lack of interest shown by their pupils, and at their frequent changes to other masters.

To the child who is just learning to read, we do not offer Shakespeare; neither does the father, when he desires to give his son some relaxation from his school-books, select one of George Eliot's works. This would weary his young mind, and, as a consequence, would serve to check whatever is luxuriant there. The same rules apply to music. To appreciate what is noble in this art a gradual cultivation is necessary; no sudden love of Bach can be instilled in the pupil by simply placing one of that master's compositions before him. No; the ground must first be worked slowly but steadily by the good teacher, constantly studying the tastes and capabilities of his *élève*, he brings him nearer to the goal, where once arrived, no fears need be entertained of his selecting night after night the most highest in his art. Let the means to arrive at such an end must be most varied. It will not do to pursue a cut-and-dried course, applied to all, irrespective of difference in character or talent. One must be led, another stimulated; this one restrained and apparently held back by force; all different, yet all brought forward to perfection by ways exactly opposite. Perhaps nothing will more content the pupil and urge him to strong exertions than when, tired and discouraged by the study of a sonata, the teacher presents him with one of the salon pieces of the day. For the moment it will take the student's fancy, and his pretensions, artificial difficulties will evoke scorn, and the discriminating remarks of the kind master soon fall on a rich soil.—*Musical World.*

—Young people are so constituted as to require recreation. The parent that ignores this fact in the training of his children does them as much harm as if he neglected to feed and clothe them. This recreation should be furnished them in their own homes. Here comes in the value of the piano or organ as a household necessity. Furthermore, children need the refining influence of home music. It is a pity that the young man who can play or sing, well has a passport to good society, and a "warrant" that he will not go astray when he leaves his home for a life of business in some distant city.—*Charles W. Landon.*

Schopenhauer says: "Mere acquired knowledge belongs to us like a wooden leg and a wooden nose. Knowledge attained by means of thinking resembles our natural limbs, and is the only kind that really belongs to us."

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

J. E.—The rule you quote, viz., that the fingering used in the three positions of the chord of C-major is to be used for all triads, is in the main correct. The augmented triad, however, in all three positions in right hand may be comfortably fingering 1, 2, 4, 5; there are few keys only where the same is not true of the left hand. In doubt, by all means use the fingering which fits the hand, not forgetting that the fourth finger must be sharply looked after. Play the different chords in arpeggio in an entirely different manner unless used as exercise pure and simple they are fingered with the thumb on the first white key.

2. A few pianoforte pieces about the grade of Beethoven's "Nel Cor Più" are Raff, "Fable in G;" Haydn, "Sonata in D-major;" Paderewski, "Melodie in B-major." If you are interested in novel-
ties try Stojowski's "Melodie in A-flat," "Mazurka in G-flat."

F. G. H.—Your question about the treatment of a sensitive and self-deprecating pupil is a hard one to answer without knowing the pupil personally. Do not give tasks that are too hard for the pupil to do well, and when they are done fairly well, give the pupil as much praise as the truth will allow, and in all of the pupil's work point out and commend everything that is well done, and show that you feel appreciative and pleased when the work is good. Remember that no pupil will or can do good work when having no faith in himself or herself, or when they feel a lack of moral or mental ability.

C. W. L.

B. G. R.—“When is one to know that a piano is out of tune?” By the sound. Strike a single key and listen to hear if it is a pure and even tone, or if it is “wary,” uneven, “wobbling.” Only the pure and even tone is in tune. Many single keys will be in tune when the octaves are badly out. To test this, strike the octave and listen to how pure and how much “oneness” there is in the sound, or how separate each sound, or how wary, slow or rapid are the beats. The rapidity of the beats show the amount that it is out of tune.

F. K. O.—How do people who play unsteady and out of time do it? Playing steadily is difficult. It has to be a systematic and long continued course that will correct this in most pupils who lack a good sense of rhythm. Accent exercises as developed in the Mason method are invaluable for this purpose. Places that have a marked and even rhythm, and that are not too abstruse and obscure of content must be given. Brilliant pieces, and a large amount of four-beat music, which is not too difficult, will do much to develop a constantly recurring note length, such as an accompaniment of eighth notes, this also helps measure the notes of various lengths against. Above all, such pupils must be made to play for the inner feeling of rhythm and to count from within, feeling the rhythm, and saying the count out loud, guiding its even recurrence by this inner feeling of time. Do not forget that time, rhythm, is as real as tone, and above all else, it is the inner feeling of rhythm rather than the counting of measures that counts. (See *Journal of Music*, Vol. V, 1910, counting of measures by rhythm.)

C. W. L.

B. J. R.—“What shall one call the room where the music teaching is done?” Studio, of course. If you will turn to Webster you can read—Studio: “The work shop of an artist. Study, school.” But do not call it an “office.” Webster says of this word: “Office. Place in which public officers and others transact business; apartments in which domestics discharge the service of a house.”

E. H. K.—"How can one learn phrasing?" By studying the best annotated editions, by reading W. S. B. Mathew's "How to Understand Music," Vol. I., the first few chapters, playing the programmes of classic but easy pieces given at the end of each chapter. By playing the same author's books, "Introduction to Phrasing; Phrasing," Vol. I. and Vol. II., and Macdougall's "Studies in Melody Playing," Vols. I. and II. All but "Phrasing," Vol. II., are easy. C. W. L.

T. L. R.—There are no five-finger excises in Landon's "Piano-forte Method," as you say. This is because the Mason "Two-finger Exercises" are given. There can be no question which are the better for the pupil, and which are the more interesting, and you know that interest goes hand in hand with advancement.

C. T. S.—The fractions that you write about as finding in the "Music Writing Book," are solved as follows: $\frac{1}{2}$ is equal to a dotted eighth note, and calls on the pupil to make that note on the blank staff; $\frac{1}{4}$ represents a dotted whole note; $\frac{1}{8}$ a dotted sixteenth note; $\frac{1}{4}$ a quarter note with two dots; 1 a whole note with two dots.

C. W. J.

S. W. Y.—Every teacher has to meet that question many times over. "Why will parents object to having their pupils have sheet music, or a good and new piano method?" Because they are "penny wise and pound foolish." A teacher's reputation with his pupils is more than the price of a good method. The cost of sufficient music for the pupils' best advancement. It is a good way to own one or more methods on purpose to lend pupils of such parents, rather than to use some obsolete method that would kill every spark of love for music in the child. For sheet music, you can take out the music pages of your music journals, and before long you will have quite a collection to select from, and thus you will be able to select and give such pieces as will meet the pupils' exact needs.

M. K. T.—“Why is the study of harmony so hard, and is it neces-

sary that it should be so difficult?" There are several good textbooks on this subject that make the work easy for the pupil. One thing is particularly essential in the use of all methods, which is; frequent reviewing, and never leaving a subject until the pupil has a working knowledge of it, and "working knowledge," means a complete knowledge so far as to make working out the exercises on the given subject easy and correct. Every step in harmony rests upon and is built up from the preceding.

C. W. L.

F. G. H.—Yes, when the fingering is printed in the piece, it is necessary to mark it. But do not mark it too full, only at places where figures will be helpful. Too many finger marks are confusing. The passing points of thumb and fingers over the thumb, and any unusual succession of the fingers should be marked. When a fingering has once been settled upon, the pupil must follow it exactly, for the fingers must acquire the habit of correct and uniform succession in playing the passage.

C. F. H.—When the printed fingering in a piece seems awkward, it is more seeming than real, for there are many things considered in marking the correct fingering. If in a run, it has to be fingered according to its scale or arpeggio, and if it is a mixed run, or a sequence of motives, it is to be fingered in a way to make the motives clearly evident by separation. Clear phrasing sometimes demands a fingering that will ensure in its different measure both a good legato and a manifest separation.

G. A. B.—1. You will find the recent standard and best fingering of scales in thirds in Mason's "Technic," Vol. II. We cannot well give it here, for it needs an example in notes for each hand.

2. Tastes and opinions differ as to which of Schubert's piano-forte pieces is best. If a vote were taken through *THE ETUDE*, doubtless every one of his pieces would receive votes. You know the old story: "It is a good thing everybody does not think alike or they would all have wanted my wife." "Yes," said his neighbor, "it is a good thing, for no one would have wanted her."

P. C. B.—“What do you think of parents who uphold their sons in taking one half-hour lesson a week, and requiring but a half-hour practice a day?” I think that those parents need to be “labored with.” Perhaps by some means you can get the boys more interested in their music so that they will give it more time. Have them work up four-hand music, and get pieces ready for a musicale. Show them the great advantages that musical skill and knowledge will give them as young men in society and church affairs. C. W. L.

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B. G. P.—Nobody can select entirely suitable music for another, especially is this true when the player is not personally known. Somewhat depends on the instrument on which it is to be played. Then there is the personal taste of the player, and the player's grade of musical skill and knowledge to be considered. About all that can be done is to try several different pieces or books. You can also give the names of pieces that you play, and state what use you wish to make of those sent, and give such information as you can as a guide. This would help the selector to come somewhat nearer your wants and needs.

1999

V. G. W.—Your pupil who comes to the recitation with exercises all wrong, parts of the lesson entirely neglected, with excuses as either full or partial short-comings, needs to know what is the pupil part in taking a lesson. On each lesson such a pupil their part of the hour should be to give a full and complete recitation of the lesson that they never hear your explanations through, that they have a half knowledge, and they always have a great opinion of their own capabilities. During the lesson hour so that every part of the lesson is done perfectly, however slowly. If there seems a doubt as to clear understanding, ask questions to make them clear. Give a strong giving such information, and go further. If they strike in with a half-formed idea, interrupting you in your explanations and illustrations to do it. Show them that we have two ears, so that we can get a knowledge of both sides of a question and to what you say to go in at one ear and out of the other. The teacher should be able to put a lesson in memory for future use, and to use a chance to put his idea away in memory for future use.

C.G.G.—Your inability to read at eight any piano music more difficult than hymn tunes is certainly very discouraging; but your case is by no means an exceptional one; every piano teacher has among his pupils a few who are like you. If you had told us your age, and had also stated whether you were able to play the *diapason* movements, you might have been able to find out more about your case. You must not forget that there is a talent for reading music; just as there is a talent for executing music. A celebrated pianist of very first rank is said to be a poor reader. Mocheles in his "Letter to a Friend" speaks of Dreyshock's exceedingly poor reading, yet his execution was so good that he was able to play the most difficult music. You do not understand why you cannot read ordinary music sight. It is safe to say that when you have read as much music as you have read literature, and spent as much time at the piano as the easy child with a book, you will read more music far better than you do now. Do not be sorry we can give you no more brilliant aid than practice!

C. K.—I have a pupil who delights in the practice of studies. He has been through a number of Heller's, Loeschhorn's, Czerny's, and Clementi's "scales." What shall give him the stimulus of the study of the sonatas of Haydn, Mozart, and Beethoven? As studies, Bach's "Tventenons," or "Light Pieces," and eventually Bach's "Well-Tempered Clavichord." With these give him some pieces from Schubert, Schumann, and of the best modern composers, but with a striking content, like the Berlioz-Liszt "Rakoczy March" and Godard's "Marche," Raff's "Cacuchacha," Grieg's "Wedding Procession," etc., etc. He needs to have his taste for melody developed and also his taste for harmonic coloring. The study of Schubert and Schumann will be especially valuable to him. C. W. F.

D. 8. O.—I am a teacher in a seminary which is situated at a distance from musical centres. What would you advise regarding the study of opera arrangements, such as those of Leybaid, Sidney Smith, and a few of the best from other composers? Having no time before the music pupils, by themselves, for the purpose of studying the vocal parts, and of getting the necessary vocal information regarding the melodies, what great singers have sung them, the plot, and something regarding the composers? A. In a large city your course would be almost a waste of time for your pupils. But being remote from musical centres as you say, you must make the best of your situation. I would advise that it would be a good idea to work out, but not too much of it. Perhaps three or four of your regular musicles could be devoted to these compositions. One purpose to serve is to crowd out the natural tendency to sing the vocal parts of the operas. This is a very slight music for common and semi-trainly music, found in pupils of this class. It is not a very good thing to do. It is a very slight, light music, and when they are learned, the parents of the pupils will enjoy them, especially if the pupil can give something of a description of them before playing. Music schools and the musical departments of seminaries cannot live if they do not have sufficient pupils to support them. I would advise you to have a few pupils. Not every family is unprepared for a full course in the classics.

G. K. E.—How can I get pupils to play the short note following the dotted note short enough? Ans. Show the pupil a piece where the dotted eighth note followed by a sixteenth has an accompaniment of sixteenth notes. This can be found in London's "Organ and Piano" book, in a note about pieces of music. Or, write out such an example on a piece of blank paper. Or, show that the dotted note has the length of three of the sixteenth notes, having the pupil count four sixteenth notes to the quarter, doing these things until he sees through and understands it. By the way, in brilliant music, have the short note played as if it belonged to the next note, as a grace note to the next note even. It is in good taste to make them even shorter than their true time-length really demands. Some composers write them as thirty-seconds, following 192a.

"SUBSCRIBER." St. Ann's Academy.—The accurate pitch of a tuning fork is given to it by filing and polishing. There are several standards of pitch; I do not know precisely how many, for the pitch of the orchestra has risen gradually from the time of Bach and Haendel until it has got a semitone or more above their concert pitch. Determined efforts have been made in behalf of singers to lower the pitch to near its former standard, and they seem likely to be successful. The leading piano makers of this country are now tuning to French pitch: 435 vibrations for A. I am surprised to hear that you have a fork marked A which gives F. I had not supposed that so great a discrepancy existed.

TSCHAIKOWSKY is pronounced Tshl-köff-ski. Chopin was a Pole by birth, education, and sympathy; but his father was a French professor, settled in Warsaw, who married a Polish lady. This is why the name is pronounced French fashion. Besides, all the mature life of the composer was spent in Paris.

D. M., DENVER, COL.—Try the mazurkas of Chopin, Op. 6 and 7 then Op. 24. Of the waltzes, use one or two of the Op. 64 and Op. 34 whichever takes your fancy: then the opus posthume.

L. F. C.—In my day the pupils of the Leipzig Conservatory were taught in classes exclusively; and I have no doubt the same practice still prevails. Each pupil had his individual lesson, and the others sat by and listened.

K. S., NEVADA, MO.—Dr. Wm. Mason still teaches advanced pupils more or less. His address is Steinway Hall, New York City. One would hardly call the music of Droyschock classical.

O. L. C., TURNER, ILL.—The pronunciations you ask for are as follows: Chopin. Shō-pang (approximately); Liszt. List; Beethoven

B'at-h'vên; Sappho, S'ap-sô; Lichner, L'it'h-nêr (German guttural for ch, no such sound in English); Diabelli, d'ê-b'ê-l'ic; Wilhelm! W'il'h'ê!m!; Crescendo, Crê-s'ch'ên-dô; Arpeggio, Ar-'pê-j'ê-g. "Les Dames de Seville" (Lây Dâm d'ê [obscure, like the before a consonant] Sâ'vill) means "The Ladies of Seville." "Nacht-lager in Granada" (Nâkht-lâgh'er in Grân'âdâ) means "The Night-camp in Granada."

MRS. H. R. C., LODI, ILL.—The terms Harmony and Thorough bass are commonly used interchangeably; but strictly, the latter term ought to mean nothing more than the figured bass notation. It is, I think, going out of use.

Chamber music is any music too delicate for a large theatre or music hall, and fitted to produce the best effect in a small or moderate sized room. The term is commonly applied to string quartets and similar works. *Ensemble* playing means "playing together."

P. C. B., WINDSOR, N. Y.—A "trio" in a sonata is usually a short piece used to alternate with a minuet or scherzo. I know no reason for the name, unless it be that, since the minuet or scherzo is repeated, the "trio" makes a third piece. It may also be that three instruments usually play only in this part, hence the name.

Nobody can give a fixed rule for the amount of practice a school pupil should do. Most schools intend to take up the whole strength of young pupils, so that it is doubtful whether they can safely practice at all. Teachers and parents have to use their best judgment in each case. Perhaps we shall become civilized enough by and by to treat each pupil as an *individual* mind instead of subjecting all children alike to the remorseless grind of the school-mill. It is easy to make a routine and a system; pedantic superintendents at school boards do it, and the mill probably harms more children than it helps. But we cannot help it, and have to do the best we can, and remember that health is worth more than learning.

B. S., SHELTON, Mo.—Pronounce Kammenoi Ostrow, Kämme
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PAPERS ABOUT PIANOS

No. 1.—ON QUALITY, QUANTITY AND EQUALITY OF TONE.

BY FANNY MORRIS SMITH.

A LONG time ago the Editor of THE FRUITS was talking to the writer about the difference between fine pianos and poor ones. A piano is not a chattel, like a pair of brass fire-irons. It has a character, a constitution, a temper, and a voice. It is a friend—the choice friend of the home. Its owner loves it, has made sacrifices to obtain it, spends money to take care of it, and tells it his secrets. And yet after years of preparation, of patient saving, and of anticipation when the moment of choice comes, he is helpless, does not know how to recognize the qualities he covets, and is, perhaps, victimized.

The Editor of THE ETUDE, filled with compassion for the public of piano buyers, invited the author to prepare a paper on how to select and recognize a good piano. But as the matter increased in importance, on consideration it seemed wiser to cast the material in a larger mold, and thereby obtain greater freedom of discussion.

Musicians are many, but pianists are few. The teacher concentrates all his attention on the pupil, and leaves the piano itself out of consideration. The pupil divides his thoughts between his fingers and his notes; he also forgets to listen to the piano. The public, when it turns comes, avenges the instrument, and declines to hear the player. But pianists like Gottschalk, Thalberg, Joseffy, and Paderewski, who not only study their pieces, but also the piano on which these pieces are played, have always captured the public ear. The majority of concert-goers desire to hear, but not necessarily to understand and criticize, the literature of music. The artist who is able to make the most and best of his piano is therefore the one who most pleases this public. As Frederick Wiegand said long ago: "The greatest artist is he who is best able to conceal his own defects and those of his instrument."

The aim of the present series of papers will be to direct attention to those properties of the piano, and those peculiarities of its construction that have active part in artistic playing.

—*The Four Cardinal Points of a Fine Piano.*—The judges at the Centennial Exposition groped the important points of a good piano under four heads. Three of these belong directly, and the fourth indirectly, to tone, viz., quantity, equality, quality, and touch. The International Exposition of London, '62, enumerates "strength, depth, sonority, brilliancy, facility of touch, and excellence of construction," as the attributes of a fine instrument. Of these, "strength, depth, and sonority" may be considered under "quantity," and "brilliancy," under "quality."

Quantity.—Quantity of tone does not mean loudness. A loud tone consisting of a coarse mixture of impure and heterogeneous vibrations may degenerate into noise in exact proportion as it increases in amount. Quantity refers to *musical vibration* in sustained tones.—In musical parlance not only to *sforzando*, but to *a sostenuto in fortissimo*. The difference between loudness and quantity of tone is the difference between the snap of a firecracker and the reverberation of a fine church bell. Goethe complained that "the world was a cracked bell that would clap but not ring." The coveted "ring"¹² was quantity as distinguished from noise; it was force, firmness and fullness of vibration.

All nations seek *quantity* and *equality* of tone, but not in the same degree. National taste diverges most in *quality* and in *touch*, which closely depends on quality. If I were to specify the three traits which combine to distinguish the American temperament from all others, I would name depth, elasticity, and balance. No such passionate craving for power ever before co-existed with the same inherent self-restraint. As a result, our finest American piano far exceeds any other whatever in the majestic depth and sonority of its tone. Even our average American piano admits no rivalry from European competition in this particular.

Quality.—The second point, "equality," resolves

into two subjects of consideration: *Equality of power*, viz., quantity, and *equality of tone-color*, viz., quality. Let us consider "quality" first.

The tone of a piano may be resolved into three different constituents. These all appear together and produce one impression upon the ear. An expert analyzes the combined sound, and hears each by itself.

Purity.—The noise made by the stroke of the finger on the key, and that caused by the piano-action, reaches the ear first. The former being the property of the player, need not be considered, but it fully amounts to the sound made by drumming with the finger on the table. The rustle and thnd of the levers of the action is a defect in the piano. In a good instrument it is scarcely perceptible.

When the irregular vibrations set up by mechanical motions within the instrument are audible; or when, on account of faulty stringing, notes in tune with each other in their fundamentals are not in tune in partial tones; when hammers are defective; when the damping is bad; or when other unpulsical vibrations of various parts of the instrument make themselves heard, the tone of the piano is said to be impure. The impurities of the tone die away sooner than the musical vibrations. Many pianos which seem very loud to the player do not display any tone at a short distance; while on the other hand, certain pianos will fill immense halls without difficulty, even in pianissimo. This is because the bulk of the tone of the former consists of impure vibrations which mutually extinguish each other, while the regular vibrations of the latter reinforce and propel each other onward.

The Surface Tone.—Of the tone proper, first appears the surface-tone, *i. e.*, the sound of the string when struck by the hammer reflected by the sound board with little alteration of quality. Its elaboration to the neglect of the singing-tone is characteristic of the French and Austrian school as opposed to the American. It is the tone which arises in light staccato, in legiero, in brilliant passage playing, and which is indispensable to delicate ornamentation like the Chopin embellishment. De Pachmann is an example of an artist who uses it exclusively, and it is the tone on which Joffely originally made his reputation.

The characteristics of a good surface tone are first, that it should spring out quickly and freely; be volatile like a perfume. A surface-tone which seems to fall sullenly, and creeps along the ground as smoke before a rain, falls and hangs, refusing to unfold is bad. It should have the elastic expansion that one sees in locomotive smoke in fair weather; second, it should be clear and bright; third, it should have no rasping edge or hard metallic clang; it should be round and firm. A loud surface-tone is easily obtained; but a timbre at the same time energetic, free, pure, and elastic, is very rare indeed. Makers of cheap pianos are usually careful that their tone should be loud, hard and incisive enough to pass for power. Such a tone, the very quintessence of vulgarity, sells many a well-advertised piano. A fine surface-tone may be compared to the difference in favor of a sapphire over a turquoise, or an emerald over a malachite. Such music as Chopin's *Cradle Song*, his *étude in sextuplets* (Op. 10, No. 1), the embellishments of Liszt's *Venezia e Napoli* (No. 1), Henselt's *Si Oiseau j'étais*, occur to me as especially fine examples of its use. On the other hand, Beethoven demands, and as a matter of fact created the ideal of the singing-tone.

The Singing-Tone.—The moment the vibration waves extended through the sounding parts of the piano a vibration is set up in which the peculiar timbre of every different medium makes itself felt. In a really noble piano, after one has played some moments, every part joins in elastic vibration so full and responsive that the instrument seems alive.

The surface-tone dies almost at once; but the singing-tone grows in power and beauty for some seconds after the string is struck. A fine Steinway easily yields a singing-tone of forty-five seconds duration. Paderewski is able to obtain from such a concert grand a tone very much larger and longer, and firm enough to receive a play of color from his pedal.

(To be Continued.)

EDITORIAL NOTES.

NOTES OF INTEREST.

BY E. E. AYRES.

OUR pupils should be musicians as well as players. One of the best means toward bringing this about is to interest them in reading works on music, especially biography of the great musicians and composers. When these are read then the pupil begins to read a good history of music. But, really, the history should be read first by those pupils who can find interest in the more solid kinds of literature. The teacher can do much to make this reading interesting by telling some of the more important points before the book is read, and as the pupil is reading the work, converse about it at each lesson, and get the pupil to give an outline of what he has learned from his reading. There is a list of the best works on music published in this issue at moderate prices.

* * * *

There are but few towns nowadays that do not possess teachers who are competent to give fine musical instruction. It is unaccountable how parents can thoughtlessly engage a music teacher. The choice seems to be made from all sorts of reasons, rather than that of competence and ability. A child takes lessons of a certain teacher because some friend does, or because that teacher is so pleasant and makes himself so agreeable, or because he plays finely, forgetting that his actual worth as a teacher should be the turning point in deciding who should instruct the child. By taking pains to learn the actual merits of the teachers in your own towns, doubtless a teacher can be found who is equal or superior to some popular teacher at a distance, of whom an exclusive few go to a great and unnecessary expense in taking lessons.

* * * *

Passages occur frequently that have an obscure content. If the piece is by a good composer, there is nothing in the piece that is not worth playing, therefore the lack of clearness in musical effect must be the fault of the player, rather than that of the composer. A little well-directed effort will clear up the content and enable the pupil to play the passages effectively. First, without trying to make it expressive, play very slowly but perfectly correct, observing every detail of the notation accurately, giving each note its own true time-value, and playing the given fingering as uniformly as you do the written notes. When it is no longer technically difficult, bring out in an over-marked manner the accents as called for by the time signature, then heavily accent as called for by the slurs, beginnings of motives and phrases, and especially make extra loud the longest notes of the passage, for emphasis is often in proportion to the comparative length of the notes. Meantime, listen to the effect of your accents. With all of this, the kind of touch best fitted to the sentiment of the phrase should be used. At the first, attempts with expression overdo all of these so as to make as marked as possible, whatever content the passage may contain. Further practice will allow the pupil to finish and modify the expression and perfect the phrases, and make them fully effective.

* * * *

An almost universal cause of failure is the want of exactness in practice. In this matter, teachers are at fault as well as pupils. No practice is productive of good or even desirable results unless it is all brought up to the most perfect ideal that the teacher can get the pupil to conceive. Therefore, the pupil should, before beginning an exercise, étude, or piece, stop and think out his ideal, and how to best bring his work up to it in detail. There is altogether too much thoughtless and brainless practice. The Mason system of technique is invaluable in this connection, because it demands close and fruitful thinking on the part of the pupil. To repeat, the pupil must stop and think out a concise and perfect image or ideal, then think how best to work to this ideal, the correct touch, time, fingering, condition of hands, wrists and arms; find what is difficult in the passage, and conquer it by brain rather than by muscular effort. Good practice constantly builds up towards artistic perfection, careless and imperfect, brainless practice, but confirms failure and fruitless playing. Success is a matter of brains and not of muscles.

EVERY public man has odd requests. One of the correspondents of THE ETUDE has just been asked to write a song for a wedding. He knows neither of the contracting parties, and he does not know how they have ever heard of him. He wonders whether the song shall be tender or brave, or whether he had not better send something already written, like "Hail the Conquering Hero Comes."

* * * *

It is well for a musician to interest himself in physical culture. One of the daily papers mentions the fact that Prof. F. R. Webb, who is well known to readers of THE ETUDE, is president of the bicycle club of Staunton, Va. Nothing is more confining than piano practice; nothing is more trying to the nerves; no one has greater need of out-door exercise than the pianist. It is a well-known fact that musicians of all men are most morbid. Many a music teacher has left his studio and found a little walk in the streets to change his mood from gloom into cheerfulness. Doubtless many a pupil has wished that his teacher would take more out-door exercise. It would reduce the number of sarcastic remarks.

* * * *

LET it never be forgotten that singing is the foundation of all musical education. The pianist who sings is more likely to be an expressive player. It will be easier for him to transpose; it will be easier for him to read; it will be easier for him to comprehend the mysteries of harmony; and unless he is a singer, at least in his imagination, counterpoint will forever be an insoluble mystery. What interest is there in a fugue for one who does not in his imagination hear the voices singing in parts? But it is inspiring and sublime when one is playing a fugue, Bach, or Handel, to imagine hundreds of voices singing the parts. For the want of this power, Schumann is not appreciated. His piano music is all vocal. A certain musician who often plays Schumann, remarks that he at times is almost unable to use his voice after playing Schumann for half an hour. In his imagination he is singing as many of the parts as possible, and while he is not uttering a sound, the muscles of his throat are so engaged that he actually becomes hoarse.

Other composers are considered more beautiful because they carry out so many melodies; but Schumann marches a grand procession of voices, not in stately rhythm, *à la* Bach, but in passionate assertion of individuality; each is aristocratic. There is always a king and a court in the music of Bach; but Schumann is democratic. In every characteristic composition of Schumann we hear voices of the people, and they are controlled by one sentiment; but conflicting voices do we hear; voices selfish and unselfish, jarring in eternal dissonance; voices benevolent and self-seeking; voices true and false; not a melody, not an artificial product, but a true chorus with life for its theme.

Oh young pianist, study Schumann! It was Schumann who entered more than any other musician, save Wagner, into the spirit of the age.

* * * *

BISHOP BEVERIDGE is the author of the remark, "I never speak of a man's virtues before his face nor of faults behind his back;" but is it not well sometimes for a teacher to reward the faithful student with a word of commendation. The world is full of disheartened students. There are girls who are struggling in the world and trying hard to educate themselves; a word of encouragement sometimes means everything to them. It is sometimes a question whether they shall continue to spend time and money in the study of music. They have a right to their teacher's judgement, and that opinion should be cordially given. It is an unfortunate teacher who has nothing but compliments for his pupils; but the teacher is also unfortunate who has nothing but severe criticism. His business is not to exalt himself, but to help an aspiring pupil, and when one has been faithful nothing helps like encouragement. Sometimes it is like inspiration itself to hear a wise teacher say, "You have done well to-day."

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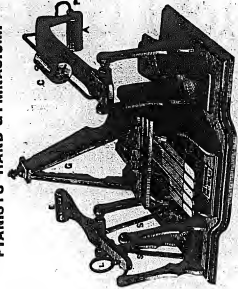
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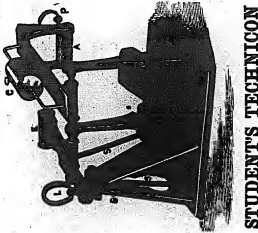
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